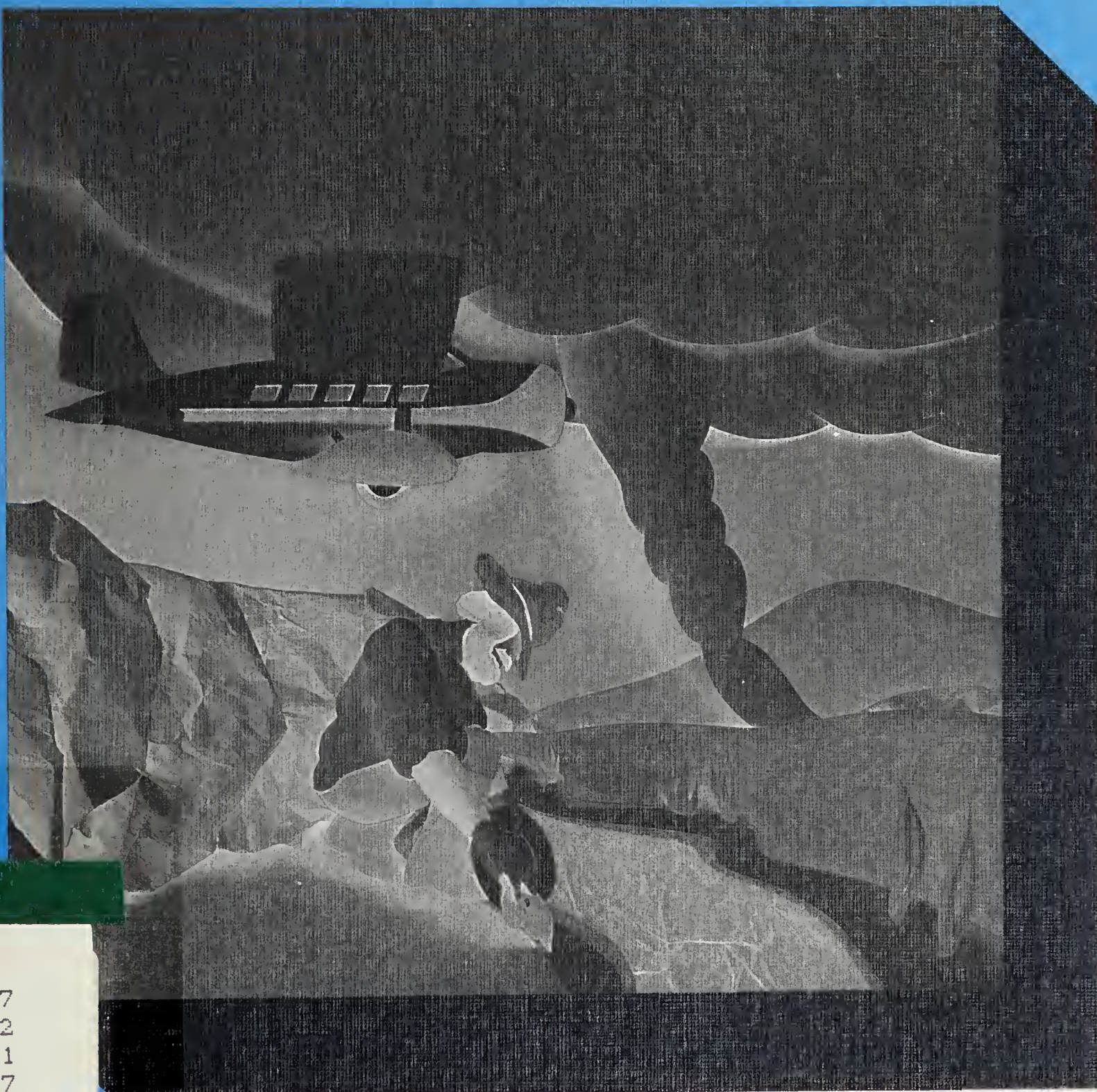


Starting Points in Reading

REVISED

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Teacher's Guide



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Starting Points in Reading

Level D

Teacher's Guide



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The Approach to Reading in Starting Points in Reading

The approach to reading in SPIR is based on a point of view that has been tested by experience, informed by the latest research, and tempered by the classroom reality.

The following beliefs form the basis of our approach to reading.

Reading begins with graphic symbols, but the process of reading is not only the decoding of the symbol but the reconstruction of meaning. As students search for meaning, they interact with the print, bringing to the reading situation their own experiences, purposes, and expectations and matching them with the author's.

Reading is, therefore, a thinking process. Students should be encouraged to apply reasoning skills—

“What do I already know about this topic?”

“Does this sentence make sense?”

“Could this statement be true?”

Furthermore, as students reason with the print, they actively classify and order the ideas, hypothesize, judge, and discriminate—all basic thinking skills.

A reading program must provide students with opportunities to read a wide range of material for different purposes. Exposure to non-fiction in all forms, reference materials, pictures, charts, and graphs must be balanced with fictional forms if the reading program is to meet the student's personal, school, and societal needs.

Reading is only one facet of a total language arts program. Opportunities to talk, listen, view, write, and dramatize in preparation for and as a response to reading are an integral part of the reading process. To facilitate this integration, selections are best organized into themes.

The ability to read is developed by reading. Stated simply, this means two things:

- providing planned opportunities for students to read independently
- providing systematic, organized skills instruction

Five Important Characteristics of Starting Points in Reading

SPIR contains rich and varied content

- an ideal balance between fiction and non-fiction is contained in each reader
- opportunities are provided for students to read a wide variety of forms – short story, novel excerpt, poem, play, newspaper article, diary
- students are exposed to Canadian material featuring a variety of Canadian settings and Canadian authors
- texts include student-written material – poems, stories
- topics are chosen from other subjects of the curriculum

SPIR promotes thinking and reasoning skills

- Chapter Opener pages in the student text help students relate the reading material to their own experience
- practical strategies in the lesson plans help students to:
 - classify details which relate to main ideas
 - order events in a story
 - judge ideas in terms of their own experience
 - discriminate reality from fantasy, fact from fiction
 - hypothesize about story organization and outcomes

SPIR fosters integration of the language arts

- selections are organized into 13 themes
- additional language arts activities are presented in the companion series, Starting Points in Language Revised
- follow-up activities extend the reading to the other language arts
- pre-reading activities foster speaking /listening /writing /viewing activities

SPIR encourages students to interact with the print

- introductions to selections set a purpose for reading
- use of marginal notes guides students through the selection
- follow up activities:
 - enable students to respond thoughtfully to what they have read
 - invite students to do something with what they read

SPiR teaches reading skills and promotes independent reading

- a clear-cut instructional focus supports young readers in their acquisition of comprehension and vocabulary skills
- comprehension lessons teach students that there is a difference in skills needed to read a story and skills needed to read factual materials:
 - order of events is stressed in narratives and “how to” directions
 - understanding how authors organize their main ideas and details is stressed in non-fiction
 - understanding special uses of language is stressed in poetry
 - in informational articles students are taught a strategy to preview the selection, scan for main ideas, then to read carefully for specific information
- the vocabulary instruction teaches students to practise useful strategies to obtain meaning from words
 - marginal notes direct the skill focus for students
 - summary activity enables students to apply a key skill from the theme

- the handbook in the pupil text:
 - offers helpful strategies to students for what they can do before, during, and after they read
 - highlights simple terminology about literary devices
 - tells students what they can do when they don't know a word
- opportunities are provided for students to read independently:
 - annotated bibliographies are included in the guide for each theme
 - some To do activities direct students to additional reading
- Departure Points activities include research suggestions

Objectives

The objectives taught in SPIR represent a list of essential skills necessary for comprehension. The objectives are organized into 5 general categories:

- Understanding Main Ideas and Details
- Understanding Sequence and Structure
- Making Judgments
- Appreciating the Choice of Language
- Using Study Skills

Within each general category, related skills contributing to the general objective are clustered.

Consistent with recent thinking and research, there is no hard and fast distinction between literal and inferential comprehension. What separates literal from inferential is whether or not the answer is explicitly stated. Some type of inference can be and often is involved in all of the objectives listed. Even in responding to many literal questions the reader may have to use inferential reasoning, by applying prior knowledge to the text in order to understand it.

The overall objectives taught in SPIR are all listed. The objectives printed in color represent the skills taught for this grade level.

The Workbook accompanying this program provides additional practice in these objectives.

Main Objective**UNDERSTANDING
MAIN IDEAS
AND DETAILS****The students will be asked to:**

- gain literal and inferential comprehension of main ideas
- gain understanding of details:
 - which support main ideas, opinions
 - which lead to characterization
 - which establish setting
 - which lead to problem solving
 - which establish a point of view
 - which relate ideas (comparison and contrast)
 - which are found in pictures and diagrams

Main Objective**UNDERSTANDING
SEQUENCE AND
STRUCTURE****The students will be asked to:**

- gain literal and inferential comprehension of sequence
- follow directions
- use sequence to predict outcomes
- use sequence of events to determine causes and effects
- identify and respond to different forms of writing
 - understanding the structure of different forms of narration
 - understanding the structure of different forms of non-fiction
 - understanding the structure of poetry
 - using knowledge of the form to anticipate and predict

Main Objective**MAKING
JUDGMENTS****The students will be asked to:**

- evaluate and judge ideas in terms of personal experience
- evaluate and judge ideas in terms of (author's) point of view
- evaluate and judge ideas according to reality / fantasy, fact / opinion, fact / fallacy
- evaluate and judge ideas to determine
 - humor, bias, plausibility, credibility
 - feelings, attitudes, motivation
 - relevancy, irrelevancy
- evaluate and judge ideas by drawing conclusions
- evaluate and judge ideas to determine solutions
- evaluate and judge ideas in terms of worth, acceptability

Main Objective**APPRECIATING
THE CHOICE OF
LANGUAGE****The students will be asked to:**

- determine the author's purpose in terms of language choice
- appreciate and understand elements of the author's craft
- appreciate and respond to simple figurative language
- appreciate, understand, and respond to picturesque language
- appreciate, understand, and respond to connotative and denotative language

Main Objective**USING
STUDY SKILLS****The students will be asked to:**

- perceive organization by:
 - scanning to find the main idea
 - scanning to note the structure
 - scanning to prepare questions
- locate specific information by:
 - reading details in a chart, pictures
 - reading to find answers to questions
 - reading to find supporting details
 - reading to determine (author's) point of view
 - reading to determine solutions to problems encountered
 - reading to draw conclusions based on information
- reconstruct information by recording /organizing in various forms

Specific Things to Note About Teaching Reading Using SPIR

TEACHING COMPREHENSION

Teaching Comprehension with Different Types of Material

To meet the student's personal, school, and societal needs SPIR presents clear-cut instruction in comprehension using a variety of written forms.

Various types of reading place different comprehension demands on the reader. The Starting Points in Reading program recognizes this and provides instruction that is appropriate to the type of reading.

Fiction

Students are exposed to many types of fictional prose – myths, legends, realistic fiction, mystery, science fiction . . . In fiction the presence of characters, a plot line, and the special use of language often work together to spark the imagination, emotionally involve the reader, and carry the reader forward. The skills presented for fictional selections aid comprehension by familiarizing students with the type of fiction they will read in the pre-reading activities, and by allowing students to predict what the story will be about using different clues. Marginal notes are placed strategically in the student text to allow students to reflect on characters' motives and actions, to point up a special use of language, or to target appropriate places for predictions or confirming predictions.

Non-fiction

Most of the reading students are required to do in other subjects is non-fiction. When reading non-fiction a reader must be able to identify and recreate the author's

ideas and organization. Strategies such as previewing or scanning to locate headings, subheadings, or topic sentences aid comprehension. Once this general organization is perceived students are asked to set or ask questions, then read the selection carefully to obtain the required information.

Non-fictional selections are often more densely packed with concepts. Adequate time spent in pre-reading, activities clarifying concepts, identifying the meanings of any technical vocabulary, and discerning what students already know about the topic will help them approach the reading of informational material with confidence.

To round out the exposure to various forms of writing, students are taught techniques for understanding information in charts, maps, graphs, photographs, and drawings.

Strategies to teach comprehension

Each reader brings a unique set of experiences to the reading situation. In fact, the same selection may be understood in different ways depending on the reader's background.

Instructional moments in comprehension occur before, during, and after reading the selection. SPIR presents strategies to facilitate comprehension at each of these phases.

Before Reading

Before students read, strategies taught should help them to relate the ideas in the selection to their own experience, to anticipate and predict meaning, and to set a purpose for reading. Important strategies at this phase include *discussing*, *charting*, *brainstorming*, *associating*, *viewing* and *predicting*. In approaching non-fiction, *scanning* headings and topic sentences to *preview* the selection is important.

During Reading

As students read a selection they interact with the author's ideas. In most cases this is silent and personal. During this phase *marginal notes* are provided which comment on an idea in the selection or which encourage students to predict what will happen next or to confirm a guess they have already made.

During guided reading these notes could serve as stopping points for discussion.

After Reading

Questions are provided in the Talking Points part of the lesson plan. They are designed to draw together various interpretations, to extend the interpretation, or to enable students to reflect further on the author's ideas.

Specific skill instruction is provided in the Skill Points section. This instruction focusses on a specific and appropriate comprehension skill.

Some important strategies at this phase are *classifying* ideas into main ideas and details, *sequencing*, *judging* ideas according to information in the selection and to personal experience, *skimming* and *rereading*. In addition, comprehension is enhanced by *reconstructing* information in the form of charts, lists, reports and summaries.

Finally, comprehension is fostered in the Departure Points part of the lesson. This phase allows students to extend the author's ideas. Important activities include *listening*, *speaking*, *writing*, *dramatizing*, *exploring* other media, *researching* and *creating* artistically.

TEACHING VOCABULARY

To assist students to understand the meaning of words the Starting Points in Reading program approaches vocabulary development and word identification in two ways.

Theme Words

Themes provide a context and more time for students to acquire vocabulary and concepts. Each theme suggests a vocabulary development activity in the Ongoing Activities. Words chosen to complete this activity should be collected over the duration of the theme. Set

up an area so that students can display the words as they complete the activity.

As a variation, once a reasonable number of words have been generated, the words can be sorted into groups according to concepts or spelling patterns. If you desire, use these words as a basis for an integrated spelling program. If you use a separate spelling program you and the students could choose some words from the collected words to add to each weekly list.

Unfamiliar Words

Most unfamiliar words can be unlocked through several strategies which focus on the words in context.

As students unlock words they are taught to:

- identify or predict the meaning by searching the surrounding text for clues to the meaning
- paraphrase or state the meaning in their own words
- check their paraphrase in the context to ensure that it makes sense
- focus on any structural elements (prefix, root, or suffix) to unlock meaning
- visualize the setting as an aid to understanding the meaning
- place themselves in the position of the character as an aid to understanding the meaning
- extend their awareness of the unfamiliar word by exploring other words they know that are similar in appearance
- confirm their prediction by checking a dictionary
- explore the multiple meanings of a word in different contexts to discover its variety of uses

Some words are difficult for students to unlock through context. Usually these are technical words related to content area reading. It is recommended that these words be taught prior to reading. For example, in pre-reading, a brainstorming or word association activity may be suggested. At this time words that students contribute should be charted or listed and the meaning clarified or given. After the selection is read, draw attention to the meanings of these words again.

USING THE HANDBOOK

- Conveniently located at the end of the reader is a handbook. This handbook has several purposes:
- to explain the reading process
 - to outline strategies for dealing with unknown words
 - to introduce simple elements of the author’s craft

Written for the student, the handbook summarizes the strategies and content of the program. It can be used in several ways.

Teacher-directed lesson

At the beginning of the year teach one or two lessons using selected headings to acquaint students with the contents of the handbook. For example, following the first reading selection that is fictional prose, use the handbook section “Reading a story” as a summary of the strategies used during the lesson. Repeat the same procedure following the first non-fiction selection using the “Reading for information” section. As an extension of the lesson, establish a bulletin board. Divide it into two parts: Fiction and Non-fiction. Underneath each title write “Before you Read;” “After you Read.” As you use the lesson plans in the guide to teach the selections in SPIR, draw together specific pre-reading and follow-up strategies or activities taught and place them in the appropriate category. Encourage students to apply these strategies as they are reading independently.

Independent reference

Once students have familiarized themselves with the content of the handbook they could use particular sections of it for reference. For example, when they are asked to write a story as a Departure Point activity they might refer to the section, “How do authors make you interested?” When they are asked to write about or discuss characters they might refer to the section “If you read a story how do you know about characters?” When students are doing research work they might refer to the “How do you read?” section.

Group activity

Use the section “How does a story end?” as a group activity. Have students develop a chart about story

endings. Have them discuss the questions and categorize story endings under the headings suggested in the handbook.

Parent information

Often parents are interested in knowing what and how reading is taught. At a curriculum information meeting teach a sample reading lesson(s). Summarize what you did by referring the parents to the appropriate section in the handbook. This is an excellent way to acquaint them with the methods and content used to teach reading.

NOTING READABILITY

A deliberate attempt has been made to ensure that the reading selections in SPIR are at an appropriate reading level. The readability of all selections has been calculated using the Fry Readability Formula (1977). Based on the results, we have included beneath the title of each selection, where applicable, the relative difficulty with code designation as follows:

- ☐ = below grade level
- ☐ ☐ = at grade level
- ☐ ☐ ☐ = above grade level

It should be noted that the Fry Formula predicts readability on two factors only – word difficulty and sentence length. It does not evaluate the content of the reading material, ie. whether it describes concrete experiences or abstract ideas; it does not distinguish between an informal writing style and a formal writing style; it does not measure the extent to which new ideas and new vocabulary are defined in context. In assessing the suitability of selections for particular students, it is important to consider these factors as well as the experiential background the student brings to the reading task.

Selections which are listed as below grade level may in fact present a challenge for the reader because of these factors. Selections designated as above grade level may prove to be easy if students have sufficient interest and motivation to read them.

How to Teach the Program

A NOTE ABOUT THEMES

Selections in SPIR are organized within themes.

Several criteria were used in selecting themes for each level of the Starting Points program.

First, a theme had to be of interest to most students at these age levels.

Second, the theme had to provide a functional framework for the teaching and learning of language arts skills.

A third consideration was the range of themes at each level. Language arts has a content of its own and therefore each level contains themes about language and literature. Reading and language skills are necessary for learning in all subject areas, and for this reason each level includes themes that might be classified as social studies or science. In order to use and build on the students' out-of-school experiences, each level contains themes about sports, art, or leisure-time activities. Because the language arts skills are so closely related to personal growth and development, there is at each level one theme that encourages students to think about human relationships and values.

The use of themes:

- provides "freedom within structure" and is a practical and workable arrangement for the teacher who wants

students to learn the basic skills of communication and at the same time have sufficient opportunity for creative expression

- makes it possible for students of all abilities to participate in the same unit of work by providing reading materials of varying lengths and difficulty and a broad choice of suggested activities
- facilitates learning by giving students a longer period of time, as well as a context in which to obtain information and acquire vocabulary
- places "skill" development within a larger framework to help ensure that meaningful learning and transfer of the skill can occur
- encourages interdisciplinary studies

MANAGING THE THEME

Because each theme provides a broad choice of suggested activities as well as specific skill development, the following information is important for managing instruction.

Each theme in SPIR contains eight parts:

- Overview
- Objectives
- Introducing the Theme
- Ongoing Activities for the Theme
- Integration with SPIL Revised
- Specific Teaching Suggestions
- Culminating the Theme
- Evaluating the Theme

The following guide explains what you will find in each part and offers a suggested way(s) to use it.

OVERVIEW

What You Will Find

Theme focus and summary of selection content

How to Use It

Read it to obtain an overview of the aspects of the theme which are presented.

OBJECTIVES

What You Will Find

Clearly stated objectives which outline the target skills for the theme

How to Use It

- Establish an objectives check list. As students work through the theme, observe and evaluate how well they are achieving the objectives.
- o Use the workbook pages to provide additional practice in the objectives.

INTRODUCING THE THEME

What You Will Find

A suggested introductory activity designed to:

- help students share what they already know about the theme
- set the focus or direction of the theme
- collect real or vicarious experiences about the theme
- generate interest in the theme

How to Use It

- Use the activity with the whole class.
- o Relate the activity to the Chapter Opener pages in the student reader.

ONGOING ACTIVITIES FOR THE THEME

What You Will Find

How to Use It

A range of activities designed to:

- develop vocabulary

- Start the vocabulary activity with the *whole class*. Have pupils contribute words *individually* or *in groups* as the theme progresses.

- o As a variation, once a significant number of words have been generated you might classify the words according to spelling patterns (prefixes, suffixes, words with double consonants . . .) and use them for spelling lists.

- extend reading

- Set up a book corner using the suggested book and any other books, magazines, charts, etc. which you or the students add.

- o Provide planned time for students to read independently.

- o Multiple copies of some of the books could be used for small group novel study.

- Some books provide information which students can draw from in their research.

- relate to other areas of the language arts:

research

language

writing

speaking /listening

other media

- Decide which are best suited to the whole class, which will be done in small groups, and which will be done independently.

- o Assign some at the beginning of the theme so students can work on them as the theme progresses.

- o Provide specific time during the theme for some activities to be done.

- o Encourage some activities to be done individually. Provide time at the end of the theme for students to share their ideas.

INTEGRATION WITH STARTING POINTS IN LANGUAGE

How to Use It

Two specific ways that activities in Starting Points in Reading integrate with Starting Points in Language Revised are:

- a general overview page displaying objectives, experiences, and products from each program

- a suggested step by step integration

- Obtain a general preview of the range of experiences which are provided.

- o Plan your own integration by deciding which experiences and activities (products) you want to develop.

- Follow the numbered pattern for an integration of the two programs.

SPECIFIC TEACHING SUGGESTIONS

What You Will Find

How to Use It

Easy to use lesson plans designed for ease of teaching.

- Some lessons have 4 parts:

Starting Points

pre-reading activities which tune up students for the ideas in the selection, set a purpose for reading, and preview the selection

Talking Points

questions to check comprehension of the selection includes the To think about question in the student text

Skill Points

a clear-cut teaching strategy which focusses on comprehension and vocabulary skills may include the To do activity from the student text

Departure Points

creative activities which extend the reading to the other language areas may include the To do activity from the student text

- Some lessons have only 3 parts:

Starting Points

Talking Points

Departure Points

In these lessons (some poetry and short articles) the skills are incorporated in the Talking Points.

- Readability designations are clearly provided, where applicable, in boxes beneath the selection title.

Code: ☐ = below grade level

☐ ☐ = at grade level

☐ ☐ ☐ = above grade level

- Occasionally, and when appropriate, important information is included in an Information to Note.

This information provides:

background to the selection

background about the author

specific teaching information

- Develop this activity orally.

- Use the questions for group discussion. In some instances students may write answers to these questions.

- Use as teacher-directed lessons.

- Choose the appropriate activity or activities for your students.

- Teach these lessons for enjoyment or for interesting information.

- Spaces have been provided in the Guides for your convenience in adding notes and activities.

- Use the readability guide to help you match the selections to your student's ability.

- Use the asterisk notation after the title.

o Read the information before you plan the lesson.

CULMINATING THE THEME

What You Will Find

How to Use It

A suggested activity designed to synthesize for the students what they have learned in the theme so that they:

- apply and transfer what they learned to a new situation
- relate any ideas, gleaned from independent work they have done, to the ideas in the selections

- Use the activity with the whole class.

EVALUATING THE THEME

What You Will Find

How to Use It

Suggested method(s) for evaluating the objectives of the theme

This includes the “Summary Activity” from the student text.

- Use the activity at the end of the theme to evaluate how well students have developed the major skill(s) of the theme.

Lesson Plans





Yesterday, Today, and Tomorrow

OVERVIEW

"A child is a person who is learning to grow up."

- student definition

The emphasis in this theme is on the process of growing up. There is related emphasis on the young teen-ager's relationship with others. The theme begins with the article "Coming of Age!", page 12, which describes some of the experiences and feelings connected with becoming an adolescent. The second selection, a short story called "Some People's Grandfathers," page 15, examines the changing relationship between a boy and his grandfather as the boy matures. The story is followed by the poem "Changes," page 25, which tells the sad story of a lost friendship. Next is a practical and helpful article entitled "Making and Keeping Friends," page 26. A short, related article called "What Teenagers Like in a Friend," page 31, continues the general discussion of friendship in the adolescent years. Two fictional selections follow. "They May Not Like Us," page 32, is a short excerpt focussing on a girl's concern about being "different," and on the ways in which this concern affects her ability to make friends. "Afternoon in Africa," page 36, is the sensitive story of a first date. An article "Students at Work," page 40, about students chosen to work as pages for their provincial government, looks at jobs as another aspect of growing up.

Continuing the concept of growing up is the question "What Is Maturity?" to which Ann Landers writes a reply, page 41. Next is the student-written poem "13," page 43, about one of the problems of being thirteen years old. The theme closes with the student-written poem "I Wish I Were More," page 44, which prompts the students to look to the future.

SPIL/R

Objectives

- using nouns and noun signals
- writing business and personal letters
- using punctuation in personal letters and business letters
- writing unified paragraphs

Experiences

- using theme related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - fiction:
 - Screwball p. 20
 - ... And the future? p. 28
 - non-fiction:
 - ROM fund drive p. 14
 - Yesterday... Today... Tomorrow? p. 15
 - The Real "Ugly Duckling" p. 22
 - Shaftesbury and the Working Children p. 24
 - A Battle for Better Working Conditions p. 26
- developing writing skills
 - using nouns and noun signals p. 14, **p. 31**
 - writing business and personal letters p. 18, **p. 34**
 - using punctuation in personal letters and business letters p. 19, **p. 35**
 - writing unified paragraphs p. 23, **p. 36**
- additional reading on the theme p. 21, **p. 31, p. 36, p. 38, p. 41**

Products

Speaking/Listening

- discussing starve-ins p. 15, **p. 32**
- discussing advice columns p. 17, **p. 33**
- discussing reactions p. 21, p. 29
- discussing child labor p. 25, **p. 38**
- discussing jobs for teenagers p. 27
- interviewing people about community-related causes **p. 32**
- debating working ages **p. 38**

Writing

- preparing a survey about community-supported causes **p. 32**
- writing business/personal letters p. 18, **p. 35**
- writing unified paragraphs p. 23
- preparing a press release **p. 32**
- writing letters and replies for an advice column **p. 33**
- writing "character" paragraphs **p. 36**
- drawing up a student Bill of Rights **p. 39**
- writing a scene **p. 29**

Drama

- acting out starve-in related scenes **p. 32**
- role-playing investigation of a traffic accident **p. 34**
- dramatizing scenes **p. 35, p. 39, p. 40**

Art

- drawing cartoons p. 17

Research

- learning what jobs students in a community do **p. 38**
- learning about life of students years ago **p. 38**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Yesterday, Today, and Tomorrow

Focus:

experiencing adolescence, the time between childhood and adulthood

Topics:

- maturity • relationships with others • teenagers of the past
- teenagers of the future • teenagers' jobs

SPIR

Objectives

- perceive organization by scanning to find the main idea in subheadings, topic sentences
- locate specific information by
 - reading to find answers to questions
 - reading to find supporting details
- reconstruct information by rewriting
- evaluate and judge ideas in terms of the author's point of view
- evaluate and judge ideas to determine solutions
- gain understanding of details
 - which lead to characterization
 - which support main ideas

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading (STARTING POINTS)
- reading the selection
 - fiction:
 - Some People's Grandfathers p. 15
 - They May Not Like Us p. 32
 - Afternoon in Africa p. 36
 - poetry:
 - Changes p. 25
 - Thirteen p. 43
 - I Wish I Were More p. 44
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selection (TO THINK ABOUT)
- developing skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 25

Products

Speaking/Listening

- listening to teen problems p. 25
- debating being a page p. 40
- reading the poem chorally p. 45
- improvising telephone conversations p. 35
- discussing a selection p. 22, p. 31

Writing

- writing letters p. 42
- writing a poem p. 14, p. 29, p. 32, p. 44
- writing about friends p. 35, p. 30
- continuing story "They May Not Like Us" p. 35, p. 37
- writing business letters p. 40
- writing a definition of maturity p. 42
- writing creatively p. 37, p. 39, p. 42, p. 45

Research

- finding out when a person is "of age" to do different things p. 29
- researching jobs of a page p. 40
- researching body changes at adolescence p. 44
- doing music research p. 45
- researching native peoples p. 31
- researching animals p. 39

Drama

- improvising p. 35
- role-playing p. 39, p. 45

Art

- creating mood paintings p. 29
- creating a diagram or relief map p. 31
- illustrating a pleasant experience p. 39

OBJECTIVES

Main Objective	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none">• perceive organization by scanning to find the main idea in subheadings, topic sentences• locate specific information by<ul style="list-style-type: none">– reading to find answers to questions– reading to find supporting details• reconstruct information by rewriting
Other Objectives	The students will be asked to:
Making Judgments	<ul style="list-style-type: none">• evaluate and judge ideas in terms of the author’s point of view• evaluate and judge ideas to determine solutions
Understanding Main Ideas and Details	<ul style="list-style-type: none">• gain understanding of details<ul style="list-style-type: none">– which lead to characterization– which support main ideas

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

To get students started thinking about life cycles and the process of growing up, prepare a series of pictures and a series of lettered cards in random order.

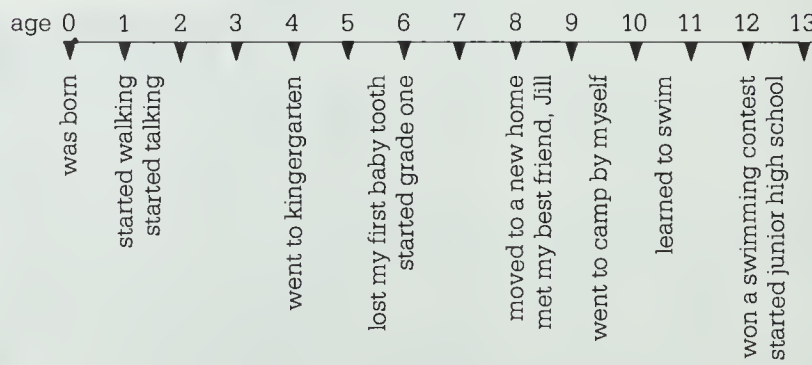
- infant
- child
- teen-ager
- young adult
- middle-aged adult
- elderly adult

Have the students arrange the pictures or cards in proper “time order.” Have them explain – from their point of view – which of the stages would fit under the heading *Yesterday* (the past). Which of the stages would fit under the heading *Today* (the present)? Which would fit under the heading *Tomorrow* (the future) for them?

Have the students look at the theme title “Yesterday, Today, and Tomorrow.” Tell them that this theme is mostly about the process of growing up. Several of the selections also portray and discuss young teen-agers’ relationships with other people.

ONGOING ACTIVITIES FOR THE THEME

1. Have each student make a time line representative of his or her life from birth to present age (and beyond, if students are interested in projecting into the future). On their time lines, have the students record important milestones in their personal growth and development. Some of these milestones may be suggested by the various selections as you work through the theme. Others may arise from the students’ own ideas about important events in their development. To help the students get started, you may wish to put the following sample time line on the board.



Suggest milestones that are relevant to your students' experiences. Encourage the students to list social, mental, and psychological milestones as well as physical ones.

At the conclusion of the theme, students' time lines may be shared, compared, and discussed. You may wish to guide the students in compiling statistical charts indicating the ages at which the most significant changes occurred.

2. Since relationships with other people are an important part of this theme, start a list of "hints" with the students. Write the list on a large sheet of cardboard or on the board in a spot where it can remain throughout the study of the theme. Hints that you or the students could suggest might include:

Consider other people's feelings.

Listen carefully when other people are speaking to you.

Try to make newcomers feel at home.

Keep the promises you make to other people.

The study of the various selections in the theme will suggest further hints that can be added as you go along.

3. Have a tape-recorder available over a given period of time. Volunteers can record various teen problems, either real or fictional. When the tape is complete, listen to it with the class. Discuss possible solutions to the taped problems.

Then guide the class in preparing a recording of solutions to the problems.

4. As students begin the theme and ongoing activities, have them gather words that are related to the topics of growing up and adolescence. You could place the letters

A	D	O	L	E	S	C	E	N	C	E

on a chart. As students collect words they could place them under the appropriate letters. Students should be encouraged to use the words they collect in their speaking and writing activities.

5. Have as many of the following books as possible available for the students to read throughout this theme.

Bibliography:

Blume, Judy. *Are You There God? It's Me, Margaret*. Bradbury Press. 1970.

Margaret must deal with religious beliefs and growing up.

Gr. 4-7.

Byars, Betsy. *The TV Kid*. Viking Press. 1976.

Lennie lives in the world of television.

Gr. 4-7.

*Callaghan, Morley. *Luke Baldwin's Vow*. Macmillan. 1974. (1948)

Luke must live with his gruff uncle when he is orphaned.

Gr. 5-8.

*Chetin, Helen. *The Lady of the Strawberries*. Peter Martin Associates. 1978.

A ten-year-old Prairie girl creates an imaginary friend to take her mother's place.

Gr. 5-8.

Cleary, Beverly. *Ramona and her Father*. Morrow. 1977.

When Ramona's father loses his job, the family must face harder times.

Gr. 4-7.

Cleaver, Vera and Bill Cleaver. *Where the Lilies Bloom*. Lippincott. 1969.

A fourteen-year-old girl raises her family alone after their father dies.

Gr. 5 and up.

Frank, Anne. *The Diary of a Young Girl*. Doubleday. 1967.

The diary of a Jewish girl hiding in Nazi-occupied Holland.

Gr. 5 and up.

*Hyde, Dayton. *Strange Companion: A Story of Survival*. Clarke Irwin. 1975.

A young teen struggles to survive a northern Ontario plane crash.

Gr. 4-8.

Lampman, Evelyn Sibly. *Squaw Man's Son*. Atheneum. 1978.

Thirteen-year-old Billy belongs to neither the Indian nor the white man's world.

Gr. 5-8.

*Duncan, Frances. *Kap-Sung Ferris*. Burns & MacEachern. 1977.

An adopted Korean girl feels different from her white Canadian family.

Gr. 5-8.

*Major, Kevin. *Hold Fast*. Clarke Irwin. 1978.

A Newfoundland teen must deal with the death of his parents.

Gr. 7 and up.

Greere, Bette. *Philip Hall Likes Me, I Reckon, Maybe*. Dial Press. 1974.

An independent young black girl grows up in the rural South.

Gr. 5-8.

*Canadian Titles

INTEGRATION WITH STARTING POINTS IN LANGUAGE

Starting Points in Language Revised/D

Pages 12-13. Photographs and a poem begin students discussing and thinking about how they see themselves and what hopes they have for themselves this year.

2. Page 20. Excerpts from "Screwball" and related questions expand the subject of family relationships and present the problem of being "different" from others.

3. Page 17. "Max & Mini" cartoons develop humorous difficulties in family relationships. In this context styles of letter writing are presented.

7. Page 22. The excerpt "The Real 'Ugly' Duckling" describes the awkwardness associated with this time of change. Writing unified paragraphs is studied in this context.

10. Page 16. Examples and discussion of letters-of-advice columnists are presented.

Starting Points in Reading/D

Pages 10-11. Chapter Opener; overview of the theme

1. Page 15. "Some People's Grandfathers" is a starting point for discussion of teen-agers' relationships with other family members.

4. Page 32. "They May Not Like Us" is another example and viewpoint on the problem of being different.

5. Page 25. The poem "Changes" presents the problems friends have adjusting to each other as they change.

6. Page 43. The poem "13" presents problems of an individual of this age.

8. Page 26. "Making and Keeping Friends" offers practical suggestions on teen-age relationships. Departure Points include building a paragraph around a topic sentence.

9. Page 31. "What Teen-agers Like in a Friend" continues the practical suggestions for friendship. These suggestions come from teen-agers.

11. Page 36. "Afternoon in Africa" shows how a young teen-ager overcomes the problem of "the first date."

12. Page 41. "What Is Maturity?" Ann Landers answers this question.

Starting Points in Language Revised /D

- 15.** Page 14. Articles are presented on students' involvement in campaigns to raise money for community and international projects.
- 16.** Page 24. Selections from "Working Children" describe some of the terrible conditions that existed for working children in England after the Industrial Revolution.
- 17.** Page 26. An article "A Battle for Better Working Conditions" leads to a discussion about working conditions for students today.
- 19.** Page 28. "... And the Future?", a science-fiction view of the future, leads to discussion and activities culminating this theme about students yesterday, today, and tomorrow.

Starting Points in Reading /D

- 13.** Page 44. The poem "I Wish I Were More" expresses a student's hopes for her personal future.
- 14.** Page 12. "Coming of Age!" has students compare attitudes, feelings, and activities of their childhood years and their teen-age years.
- 18.** Page 40. "Students at Work" is an article about selected students who work for free as pages at the Ontario Legislative Assembly.

1. Coming of Age! /12



Starting Points

Write the headings *Child* and *Teen-ager* on the board. Then mention activities and attitudes such as the following:

- plays hopscotch and marbles
- is learning to drive a car
- plays records
- babysits for the neighbors
- spends time thinking about the meaning of life
- sleeps with a teddy bear

As you mention each activity or attitude, ask: “Does this phrase better describe a child or a teen-ager?” As the students give their answers, write each phrase under the appropriate heading. Ask the students if any of the phrases might fit under both headings. Have them suggest some further phrases describing children and teen-agers. Then ask them to compare their ideas with those of the author in the selection “Coming of Age!”

Talking Points

- Use the To think about questions on page 14 of the student text. (Answers will vary.)
- Does the author think it is easier to be a child or a teen-ager? Why? (A child, because the world of childhood seems surer and safer.)
- What are some of the “feeling” words and phrases that the author uses in describing the emotions of teen-agers? (shy, frightened, unprepared, easily hurt, do not even like ourselves, feel a bit foolish, defiance, nervous, harsh in our hates and loves, vicious in our criticisms, passionate in our sorrows, unsure) Have you experienced the feelings expressed in these words and phrases? When? (Answers will vary.)
- As the teen years begin, relationships with parents sometimes become strained. What factors can cause this? (differences in values, growing sense of independence on part of teens, lack of communication between parents and teenagers. . .)
- Name three activities that you and your friends still enjoy, but are reluctant to admit to because you consider them “childish.” (Answers will vary.)

Skill Points

Comprehension
The key comprehension skill presented in this article is as follows:

evaluate and judge ideas in terms of the author’s point of view

- Have students compare the different feelings a girl and boy might experience “growing up.” To obtain responses about both the *similar* experiences and the *different* experiences girls and boys might have, ask questions such as the following ones. Note that since the author is a woman, she speaks from the viewpoint of a girl entering her teens.
 - In what ways do you think a girl’s experiences and reactions are *similar* to those of a boy at this age?
 - In what ways do you think a girl’s experiences might be *different* from those of a boy?
- After students have discussed these questions, have them develop their ideas on a grid or chart.

Coming of Age	
Girls	Boys

- Then suggest that students write paragraphs to summarize their conclusions.

Vocabulary
Page 13

- For years we have been free of care, taking our parents’ words as golden truths.
- Respected elders are now objects of scorn.

To draw attention to word meanings use the following strategy:
Have students paraphrase, or give the meaning of the underlined phrase or sentence in their own words. Ask them to search around in the text and suggest what clues helped them to do this. To develop the idea of overused language ask students to focus on the words “golden truths” and discuss the term *cliché*. Have them watch for other examples of clichés in their reading.

Departure Points

Writing

- Write a poem about being a teen-ager. In it, tell what you *used* to think, feel, and do when you were a child, and what you think, feel, and do now. For example:

I used to be . . .

But now . . .

I used to . . .

But now . . .

(To do, page 14, student text)

- Have each student write a descriptive sentence about himself/herself. The sentence should focus on personal likes and dislikes, opinions, character traits, and/or feelings. It should not mention physical appearance or give any other clue to the identity of the writer. In order to get the students started, give them a sample sentence such as:

I am a good baseball player and I think that I am a responsible teen-ager, so I don't understand why my parents won't let me go to out-of-town games.

Extend the activity by having each student now write a similar sentence about a classmate. Have each student read his/her sentence aloud, asking the class to guess the identity of the person being described.

- Have the students write personal letters of advice about growing up to younger people.

Art

- Have students make "mood" paintings portraying their feelings about entering adolescence. An interesting way to begin would be to look at key words and phrases from the selection (as in second point under Talking Points). Some words and phrases may suggest certain colors and textures.

Examples:

The word *shy* may suggest a vague, watery blue.

The word *defiance* may suggest strong vertical strokes in red or magenta.

The phrase *a whole new world of delights and dangers* may suggest an open sunny area in yellow, with dark threatening shapes lurking around the edges.

Research

- When is a person really "grown up" in the eyes of the society in which he or she lives?
- Have students do research to find out the age a young person in your province or territory must be to:
 - obtain a driver's licence
 - be left alone in charge of young children
 - hold a job that requires him or her to work during school hours
 - vote
 - enter military service
 - get married
 - sign a contract
 - own and control property
- Students could make a booklet titled "Age of Permissions," to circulate to the rest of the class.

2. Some People's Grandfathers / 15



Starting Points

Ask questions such as the following:

- Do you have any grandparents?
- Do they treat you as a child or as an adult?
- Do you think young people generally get along better with their grandparents or with their parents? Why?

Lead the students in a brief discussion of their relationships with their grandparents and parents. (Be sensitive to and avoid embarrassing any students who do not live in a traditional family setting. When appropriate, you may wish to briefly discuss relationships with foster parents, guardians, or other persons with whom some students live.)

Give students the following direction:

As you read the story, notice Little Joe's relationship with his grandfather and his father. Notice how his relationship with his grandfather changes during the course of the story.

Talking Points

- Use the To think about question on page 22 of the student text. (Answers will vary.)
- Do you think it was right for Little Joe to be given the responsibility of "bodyguarding" his grandfather? Why or why not? (Answers will vary.)
- In Little Joe's culture and environment, what were some of the customs that indicated a young person was accepted as an adult? (allowed to carry a rifle; allowed to smoke.)
- What responsibilities are given to you by your parents or other adults? How do you feel about your responsibilities? What have you learned from them? (Answers will vary.)
- In what ways are family relationships in your home different from those in Little Joe's family? How do you think culture and environment affect the way family members relate to each other? (There are many possible answers. Family members in harsh rural environments may work together and depend on one another more than those in urban environments; recent immigrants to Canada may not allow their children to stay out late or do other things taken for granted by their friends; children may develop independence faster when both parents work outside the home. . .)

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

gain understanding of details which lead to characterization

- Have students examine the main characters in the story by asking questions such as:
 - How would you describe Little Joe based on details that the author provides?
 - What do you learn about his character from things he says?
 - What do you learn about him from his actions?
- Examine Old Joe's character using the author's description, Old Joe's words, and his actions. Compile a co-operative list of the characteristics on the board. Then have each student write a brief paragraph describing the character of *either* Little Joe or Old Joe.

Vocabulary

Page 16

- Since the trail to the trapline went nowhere near a cliff, Little Joe thought this was a very stupid admonition.

Page 18

- He was grotesque but impressive.
- The rifle lay a few feet from Old Joe's inert form.
- "Yaaa . . . ! Ya . . . !" Little Joe taunted, as he ran.

Page 19

- This time Little Joe had to run out nine metres from the deadfall to deflect the moose's charge.

To develop word meanings use the following strategy. Have students *paraphrase*, or give the meaning of the underlined word in their own words. Have them search in the surrounding text for clues which help them do this.

For example:

admonition – "... watch he don't fall over the cliff. . . . stupid admonition"

grotesque – "... great bulk . . . lip looked strange and ugly"

inert – "... drop him sprawling on the ground . . . cut the old man to ribbons"

taunted – "... Yaaa"

deflect – "... run out from the deadfall, attract the moose, flee . . ."

Page 20

• Only then did Little Joe realize what a fearful sight they made, two blood-soaked apparitions moving through the falling snow.

To develop students' ability to work with words have them look at, and listen to the underlined word. Ask them to associate sounds or forms of words with the underlined word as in "apparitions – appearances" or "appar – appear." Based on this connection have them decide a meaning for the underlined word. Students should then test their solution in the original context and prove its relevance.

For example:

apparitions – "... they all stared . . . a fearful sight . . . moving through the falling snow."

Departure Points

Speaking /Listening

• The grandfather treated Little Joe as a child. Find five clues to support this statement. At the end of the story Little Joe's grandfather treats him as a grown-up. Find two clues to support this statement. Find five words to describe the grandfather. If you were going to make a film, whom would you cast as the grandfather? (To do, page 22, student text)

Art

• The setting of the story "Some People's Grandfathers" is particularly interesting, even though the author does not provide us with a specific place name. Discuss with the students what a trapline is, what the trail to the trapline might look like, where the lake might be in relation to the trail and trapline, what kinds of trees probably grow in the area, and any other details of the setting that seem interesting or important. Individuals or groups of students could reconstruct this information in a diagram or relief map to represent the setting of the story.

Research

• Have the class find out more about the native peoples who presently live in your area or who have lived there in the past. If more than one tribe or people is represented, divide the class into groups for the purposes of the research. For example, if Cree, Ojibway, and Assiniboine peoples are all represented, divide your class into three groups, having each take one of these. Students may research such aspects as:

customs, past and present

arts and crafts, past and present

habitation, past and present

particular beliefs and viewpoints with regard to family relationships

• Results of the research may be presented on tape, on a series of charts, or on large scrolls or murals that combine written description with artwork.

3. Changes/25

Language

• The author made the story more interesting and believable by using some informal or *colloquial* expressions. Help the students find the following expressions in the story and notice how the author used them:

“The old man don’t see so good . . .” (page 16, top)

. . . Little Joe put this down to accident. (page 16, middle)

. . . Little Joe’s stuck-up cousins . . . (page 16, bottom)

. . . pulling ling out of the lake like crazy. (page 16, bottom)

• Write the colloquial expressions on the board. Have the students demonstrate their understanding by rewriting each expression in formal or “standard” English.

• Have students watch for effective use of informal or colloquial expressions in their other reading. They might bring examples to class during the next several weeks.

• Remind the students that a *simile* is a comparison that uses *like* or *as*. Point out the simile *silent as a bird dog* toward the bottom of page 16. Ask the students to name the person whom the simile describes. Then point out the similes *as proud as a tall spruce* and *as angry as the lightning* (middle of page 21). Ask the students whom these similes describe.

• Have the students make up two similes of their own to describe people. Then have them make up two similes to describe animals.

Starting Points

People often change very rapidly during their early teens. Discuss what might happen to a teen-age friendship if:

one friend suddenly became much more adult than the other?

one friend suddenly developed interests much different from those of the other?

Read the poem to the students as they listen to see what resulted from the changes. Have the students read the poem a second time to learn what caused the changes.

Talking Points

• In what ways did the person the author is writing about change? (The person became a stranger to the writer.)

• Why would the author see “hurt” and “pain” when he thought of this person? (The author had lost her best friend and was feeling the pain and hurt of that loss.)

• Have you ever lost a good friend? How did you feel? What did you do about your problem? (Answers will vary.)

• Suppose you could talk to the poet. What advice would you give her? (Answers will vary.)

Departure Points

Writing

• Have students put their advice to the poet in the form of a short poem of their own.

4. Making and Keeping Friends/26

What Teenagers Like in a Friend/31

□□

Starting Points

Write the following questions on the board:

Why is friendship important?

What are some of the different experiences that people have with friendship?

What are the qualities of a good friend?

Where can you find friends?

Use the questions as the basis of a short discussion about the subject of friendship. Then have the students turn to the article "Making and Keeping Friends." Have them notice that the questions have been used as subheadings for the article. As they read, have them compare their ideas with those of the author.

Talking Points

- Do you think the writers of these articles understand teen-agers? Give a reason for your answer. (Answers will vary but could include comments such as the following:
Yes. They have a good idea of a teen-ager's needs and everyday experiences.
They include the profile based on answers made by a group of teenagers.)
- Why do you think some people have a hard time making friends? What advice would you give them? (Answers will vary but could include points such as:
may not have learned how to put the friend's feelings and desires ahead of their own
may try to overshadow friends
may be unwilling to accept occasional disappointments from friends)
- Why do friendships sometimes break down? Try to give more than one reason. (Answers will vary but could include some of the following points:
One friend "outgrows" or changes from the other one in things like interests, maturity, values, and opinions.
One moves away and it is too difficult to "keep in touch."
One joins a group that the other is not accepted by or does not want to be part of.)
- Look back at the list titled "What Teenagers Like in a Friend." Do you disagree with any of the items listed? Which of the qualities listed do you think you possess now? Which ones would you like to develop more fully in the future? (Answers will vary.)
- If a friend criticizes you, does that mean you can't be friends? What is the difference between constructive criticism and destructive criticism? (As long as the friend criticizes in a fair way, in a way that is meant to help you, the friendship should not be hurt. If the criticism is an unfair one then it could damage the relationship. Constructive criticism is offered to help the person. It is honest and said in an effort to be kind. Destructive criticism is dishonest, untrue, and unfair. It is meant to be unkind and hurtful.)
- Use the To think about on page 30 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in these articles are:

perceive organization by scanning to find the main idea in subheadings

locate specific information by reading to find answers to questions

- Look back at the first subheading in the article. From reading this subheading, what did you expect would be the main idea of the first section? State this main idea in your own words. (Possibilities – The importance of friendship. Friendship is valuable. Why do people need and want friends?)

- Reread the first section, trying to find at least four answers to the subheading question *Why is friendship important?* (Friends help you understand yourself. You can share a range of experiences with friends. Friends answer a basic need for acceptance, love, recognition, security, and companionship. Friends often “bring out the best” in you.)

- Reread the last section of the article, trying to find at least five answers to the subheading question *Where can you find friends?* (school, church, after-school jobs, young people’s groups or get-togethers, youth conventions, scout jamborees, writing to pen pals, relatives, adults such as teachers and counsellors, older friends such as grandparents . . .)

Vocabulary

Page 26

- Why are the teens and pre-teens such an important time for making friends?

To expand students’ abilities to gain meaning from words use the following strategy:

Have students look at the structure of the underlined word and examine the prefix in “pre-teens.” Have them explore any other words that start with “pre.” They should develop the meanings of these words and then work with the opposite prefix, “post.” Have them develop words and meanings with “post” for as many of their “pre” words as possible.

For example:

pre-teens – post-teens

preview – postview.

They can then check a dictionary to confirm which of these words exist.

Page 28

- To build such relationships you must be willing to accept some disappointments.

Page 29

- Going to youth conventions or scout jamborees and writing to pen pals can give you new insights and expand your horizons.

Page 30

- In the early stages of making friends outside the family circle, young people often choose one person for “best friend.”

Have students use their own associations to elaborate the meanings of the underlined words. Can they find other words which are similar in form? Steer them to words or phrases such as *relatives, relate, convent, staging, upstaged, on the stage*. Have them give synonyms for these words and test them in the original context to discover the network of meanings that develop with associated words.

Departure Points

Writing

- List what you consider to be the five best qualities of a friend. Briefly explain why you think each one is important. (To do, page 30, student text)
- Show the students several pictures of people whom they might like as friends from magazines, newspapers, catalogues. Try to find a variety of types and ages. Mount each picture on a piece of construction paper or cardboard. Under each picture write an imaginary name for the individual shown; for example:

Marjorie

Benjamin

Mr. Sanderson

Ms Bertoza

Dr. Williams

- Ask questions such as:

What kind of a person do you think Marjorie is?

Would you like to have her as a friend? Why?

Why do you think you might like to have Mr. Sanderson as a friend? What sorts of things do you think you might learn from him?

What do you suppose Benjamin's hobbies are? How might you spend your spare time if Benjamin were your best friend?

- Then write the following incomplete statement on the board:

I would like to have _____ as a friend
because _____

Have students complete the statement, filling in the name of one of the persons shown in the pictures. They could use the statement as the topic sentence of a paragraph in which they give and explain the reasons for their choice.

Drama

- Divide the class into groups. Allow each group ten minutes to prepare an improvisation dealing with some aspect of friendship. For example, one group might act out an incident in which a teen-ager demonstrates acceptance and understanding of a handicapped friend. Another group might act out a situation in which a teenager is jealous because his/her friend has chosen to go to the movies with someone else. Improvisations may include both actions and words; or they may be pantomimes, in which only actions are used to portray the incidents.

Speaking /Listening

- Ask individual students to improvise telephone conversations with any of the following:
 - a current close friend
 - a new friend
 - a former friend

The class hears only one side of the conversation and must try to determine the situation and what the person on the other end might be saying.

5. They May Not Like Us/32



Starting Points

Have a student who is generally well liked leave the room for a few minutes. While he/she is gone, ask the other students various questions about the absent student's physical appearance and clothing. Then ask questions such as these about positive personal qualities:

Does he/she have a good sense of humor?

Is he/she helpful to others?

Do you enjoy talking to him/her?

Through discussion, lead the students to see that it is not physical appearance or skin color that make people like someone. Positive personal qualities such as humor, friendliness, and dependability are much more important.

Call the absent student back into the classroom and summarize for him/her the discussion that you have just had. Then read with the students the introduction to the excerpt "They May Not Like Us." Have the students read the excerpt for themselves to answer these two questions:

What is Holly's attitude toward making new friends?

What do you think of her attitude?

Talking Points

- Why was Holly uneasy about going to the new school? (because she was afraid that she, Crock, and Judy would be the only black students there)
- What did she tell her sister to do? (Be careful not to push her friendship on anyone.)
- Why? (because the other students might not like her)
- Why did Holly not want to admit that she was scared? (because she was a year older than Judy)
- How did Holly act at school? (carefully and very quietly – not friendly)
- How did the other students treat Holly? (tried to talk at first, but later left her alone)
- Why do you suppose the other students were friendlier toward Judy than they were toward Holly? (probably because Judy seemed friendlier and more open)
- A person who is very sensitive may create problems for himself or herself. Explain this statement, referring to the story excerpt. What experiences have you had that would support this statement? (Answers will vary.)
- Use the To think about question on page 35 of the student text. (They sometimes treat them with mild curiosity or unpleasantly. People should welcome the newcomer.)

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

evaluate and judge ideas in terms of the author's point of view

- Have students examine the point of view of each of the three main characters by asking the following questions:

How did Holly's attitude and actions affect Judy?

How do you suppose Judy felt about her first few days at the new school?

What experiences do you think Crock had in making new friends? How do you suppose he might describe the first few days at the new school?

- Lead students to see that each person in the story would probably have a different point of view. Then have each student pretend to be *one* of these people:

Judy

Crock

another student at the school

a teacher at the school

a bus driver

- Have them rewrite the story from that person's point of view.

Vocabulary

Page 34

- That suited her – just fine.

To develop awareness of words with multiple meanings, have students explore the different meanings of this word in the following sentence:

That suit will suit you.

Have students give other sample sentences using the multiple meanings of this word. Then have them explore the multiple meanings of the words "run" and "time" in the same way.

Departure Points

Writing

- List the things you know about Holly at the end of the story excerpt. Continue the story, telling how Holly's attitude affects others or how and why her attitude changes. (To do, page 35, student text)
- Have students write two or three paragraphs describing an experience that Holly and Judy and Crock might have after transferring to an all-black school.

6. Afternoon in Africa/36



Starting Points

Write on the board several titles such as the following:

- An Evening at the Movies
- A Morning on the Football Field
- Tea-time along the Trail
- Supper in the Hermit's Hut
- Night in the Big City
- Summer by the Sea

Ask the students whether any of the titles remind them of pleasant experiences they have shared with friends. Have each student write down a few words describing the picture that comes to mind as they think about each title. Have volunteers share their mental pictures with the class.

Now ask the students to think of the picture they get from the title "Afternoon in Africa." Briefly discuss their mental pictures. Ask students to find out if the story fits with their mental picture.

Talking Points

- Use the To think about activity on page 39 of the student text. (Answers will vary.)
- Why did Carl like Phyllis? (because she talked to people; because she didn't just stay with her girlfriends all the time)
- What did Carl and Phyllis do at the museum? (looked at the wild animals, shouted, laughed, rested, had something to eat, went to the museum shop; Phyllis bought a postcard)
- How did Carl know that Phyllis would like to go out with him again? (because she mentioned a "next time")
- When a boy and a girl go out together, do you think the boy should always pay for everything? Do you think it is sometimes a good idea for the girl to pay her own way? Why or why not? (Answers will vary.)
- How does a teen-ager know when he or she is ready to go out on dates? (Answers will vary.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

evaluate and judge ideas to determine solutions

Introduce the following discussion as a strategy for determining solutions.

- Friendships between boys and girls usually lead to "dating." Some people do not start to go out on dates until they are in their late teens or even older. Others start in their early teens. Carl felt he was ready to date. At first, however, he wasn't sure just how to go about it. Below are some of the problems Carl faced. What solutions did he find?

Why did Nando think that not having much money was a problem in taking a girl out? Do you agree with him? How did Carl solve this problem?

How did Phyllis help Carl solve his problem of not knowing what to talk about?

Why did Carl and Phyllis take the wrong bus on their way to the museum? How did they solve this problem?

7. Students at Work/40*



Departure Points

Writing

- Think of a situation in which a person who feels awkward and “doesn’t know what to talk about” meets a person like Phyllis. How would the conversation go? Write it out. (To do, page 39, student text)

Drama

- Have some pairs of students role-play the situation described in the Writing Activity above. Written scripts could serve as starting points for role-playing.

Art

- Have students make drawings or paintings depicting pleasant experiences they have shared with friends. They might base their drawings or paintings on the quick sketches that they did earlier, in response to the titles *An Evening at the Movies*, *A Morning on the Football Field*, and so on.

Research

- What animals do you suppose Carl and Phyllis saw at the museum? Have students do research on the animals found on the plains of Africa. They could present the information they find in the form of a large drawing, a diorama, or a chart. Some students might also bring to school books and pictures depicting the animals of Africa.

Starting Points

Have students consider the following questions before they begin reading this selection.

- What jobs have you had to do at home?
- What jobs have you done in your community?
- Were the jobs paying jobs? If so, how much did you earn?
- What did the job expect of you?
- Did the job have any special benefits or rewards?
- If so, what were they?

Have students make a chart of jobs they have held. Fill in the following pieces of information.

Job Title	Job Requirements	Pay	Other Benefits

Tell the students: “Some students your age are chosen to work as pages at the government offices for their province. Find out what they are required to do and what benefits they obtain from the job.”

Talking Points

- How are the students “getting an early taste of the working world?” (They have to report for work in the morning and work late one night a week. They have a variety of responsibilities to fulfil.)
- What are some of the other things you might like to learn about this job? (Do they get paid? If so, how much? Where do the people from out-of-town stay? How long do they hold the job? What does “preparing the Legislative Chamber” involve?)
- Have you done any kind of work that is similar to the job described in this article? If so, what? (Answers will vary.)
- What makes the job of page different from jobs most young teen-agers hold? (It’s located in government buildings. It gives them information about how the government of their province functions.)

* Information to Note

Some students may find the reading of this selection a little difficult because of the number of proper-name titles included. It may help these students to introduce the selection by having a discussion about provincial government structure and titles

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

locate specific information by reading to find supporting details

- Review the chart students filled in about jobs they have done. Lead them to select details from the article that they could use for the job, Provincial Government Page, by asking the following questions:

The paragraph beginning “In the morning the pages . . .” tells about the responsibilities of this job. What are some of them? (MORNING: give papers to members of Assembly and Press. AFTERNOON: prepare Legislative Chambers, take messages, run errands, get water. EVENING: work one evening a week until 10 p.m.)

The last paragraph describes some of the benefits of the job. What are they? (learn how laws are made, meet the Premier, and other elected members, possibly live in another city, go to school only a few hours each week.)

- Students could write the details they have selected in the appropriate places on the job chart.

Departure Points

Research

- Have students learn more details about the job description of a provincial government page. Some students may wish to learn the job description of federal government pages. Have students write or call the respective government information offices, learn the details, and present their findings to the class in a written or oral report.

Writing

- Students could write their provincial or federal MP explaining why they would like to be chosen as pages for the government.

Speaking /Listening

- Have students debate the advantages and disadvantages of being selected as a government page. To prepare for the debate students could write opinion paragraphs setting forth reasons they would or would not like to hold this job. They could then have representatives from each group debate the question: “Is there anything to be gained from serving as a government page?”

8. What Is Maturity? / 41



Starting Points

Develop a discussion about maturity with students by asking questions such as:

What does it mean to be really grown up, or mature in character and personality?

Why should an individual try to develop into a mature person?

Are all adults truly mature?

Have students think about answers they might give to these questions as they read the selection from the book *Parents and Teenagers*.

Talking Points

- Use the To think about activity on page 42 of the student text. (Answers will vary.)
- Why was the teen-aged letter-writer concerned about maturity? (because Ann Landers had advised striving toward maturity and the letter-writer didn't understand the meaning of this advice)
- What does Ann Landers mean by the expression "the Big Picture – The Long Haul"? (the wide viewpoint regarding the situation; the viewpoint that takes the future into account)
- According to Ann Landers, how do some adults show that they are not really mature? (They constantly change jobs, friends, and mates; they can't be counted on, don't come through in the clutches, break promises, substitute excuses for performance, show up late, are confused and disorganized.)
- Do you think any human being acts in a truly mature manner at all times? (probably not) Why or why not? (Answers will vary but might include, "It's difficult to be perfect all the time.")

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

perceive organization by scanning to find the main idea in topic sentences
reconstruct information by rewriting

The following strategy may be used to develop this skill:

- Write on the board the following title:

Characteristics of Maturity

Have the students look back at the beginning of Ann Landers' reply to the teen-ager. Ask them: "According to Ann Landers, what is the first characteristic of maturity?"

If necessary, help them to find the answer. Then note it on the board: "First, it is the ability to base a judgment on the Big Picture – the Long Haul."

- The remainder of Ann Landers' reply is made up of listing other characteristics of maturity and explaining each one. Ask the students to find the five other characteristics that she lists. Tell them that each is the topic sentence of a paragraph and each begins with the words "Maturity is."
- List the other five characteristics on the board in order as the students find them. Or, if you feel the students are able, let them find and list the characteristics by themselves:

"Maturity is sticking with a project or a situation until it is finished."

"Maturity is being able to face unpleasantness, frustration, discomfort, and defeat without complaint or collapse."

"Maturity is doing what is expected of you."

"Maturity is being able to make a decision and stick with it, riding out whatever storms may follow."

"Maturity is harnessing your abilities and your energies and doing more than is expected of you."

- Ask the students to rewrite some or all of the six points in their own words.

Vocabulary

Page 41

- First, it is the ability to base a judgment on the Big Picture – the Long Haul.
- Maturity is being able to face unpleasantness, frustrations, discomfort, and defeat without complaint or collapse.

To develop students' ability to gain meaning from print ask them to paraphrase or give the meaning of the above sentences in their own words. Work with them to develop paraphrase with minimal overlap either in structure or vocabulary. For example, a paraphrase of the first sentence could be:
To be adult about making decisions you need to be able to take the whole situation into account and see the consequences of it in the future.

Page 42

- Maturity is harnessing your abilities and your energies and doing more than is expected of you.
- To develop awareness of words used in a non-literal sense have students describe the above sentence literally to see that it makes no sense. Have them describe its meaning in this context. They should try to find other examples of words not used in a literal sense and explore these expressions in the same way.

Departure Points

Writing

- How would your answer to the question, "What is maturity?" compare with Ann Landers' answer? Write your answer in a paragraph. (To do, page 42, student text)
- Have students write their own letters to Ann Landers, another advice columnist, a counsellor, or even to you as their teacher. If the students wish to do so and if it is appropriate, have them actually mail or deliver these letters.
- Have the students write TV commercials for a new instant "spray-on" maturity. Students who write their commercials in the form of short dialogues or dramatizations may wish to work with one or two classmates to present them to the class.
- Have half of the students write a paragraph or two describing a teen-ager's view of the adult world. Have the other half write what they consider to be an adult's view of teen-agers and their world. Compare the two sets of paragraphs.

9. "13" /43

Starting Points

Ask students the following questions:

What is a child?

What is an adult?

Have several students answer. If you wish, have them look up the words *child* and *adult* in one or more dictionaries. Then ask the students whether they would classify themselves as children or as adults. As they discuss this question, they will probably reach the conclusion that they are in the process of changing from children into adults. They are entering the "in-between" stage known as *adolescence*.

Ask the following questions:

How do you feel about becoming an adolescent, or teen-ager?

What new problems do you seem to be facing?

Find out what problems student Janet Fillman has as your teacher reads the poem. Read the poem again to see if your problems are similar to hers.

Talking Points

- According to the poet, what is "the problem with being thirteen"? (The problem is that "nobody knows how old you really are.")
- In what way do young children think of her? (as an adult)
- In what way do adults think of her? (as a child)
- In what way do the poet's friends think of her? (as both an adult and a child) What might be some reasons for their attitude? (They understand her better; they are going through the same experiences that she is.)

Skill Points

Comprehension

The key comprehension skill presented in this poem is as follows:

gain understanding of details which support main ideas

- Have students draw the main idea from the poem by asking the following questions about the details:

What is the main idea of Janet's poem?

Why do you suppose she decided to state this main idea in the first two lines?

What details does she use to tell us more about her main idea?

- After discussing these questions with the students, you could share the following outline with them.

1. Main idea of poem

2. Detail – viewpoint of young children

3. Detail – viewpoint of adults

4. Detail – viewpoint of friends

10. I Wish I Were More / 44

Departure Points

Writing

• Some students may wish to use a numeral as the title for a poem of their own (as Janet Fillman did in the poem “13”). Some possibilities might be: “6” (for a poem telling what it is like to be six years old), “2008” (for a poem telling about life in the year 2008), “10-4” (for a poem about a CB radio).

Research

• What bodily changes occur as individuals enter adolescence? Have various students research subjects such as growth spurts in adolescents, teen-age complexion problems, voice changes, sudden mood swings in teen-agers.

Starting Points

Suggest that students sketch a series of pictures illustrating:

- the way they looked when they were three years old.
- the way they looked when they were eight years old.
- the way they look now.
- the way they would like to look ten years from now.

Refer to the introduction in the student text and discuss the questions.

Talking Points

- What sort of person does the poet feel she is now? (someone who follows the crowd, just doing what everyone else is doing)
- What sort of person would the poet like to be in the future? (a leader; someone who thinks for herself and shows others the way)

Skill Points

Comprehension

The key comprehension skill presented in this poem is as follows:

appreciate and respond to simple figurative language – metaphors

- Give students the following metaphors:

The wind chattered as it rushed down the mountain.

The hungry waves chased each other, opening their jaws to bite.

The city lights line up on a towering Christmas tree.

Have them observe what the wind, the waves, and the city lights are being compared to. Then make the following explanation:

A metaphor is a comparison that does not use *like* or *as*. In "I Wish I Were More" the poet says she is "a single rose in a bouquet of roses". Ask the students what they think the poet means by this metaphor.

- In the first stanza the poet also says she is "a drop of water in an ocean." Discuss with the students how the meaning of this metaphor is similar to the one about the rose.
- In the second stanza, the poet says that someday she will be "a plane against the open sky." Ask the students how this metaphor is different from those in the first stanza. Have the students try to find at least three other metaphors in the poem. (The most obvious ones are: "a speck of sand on a beach," "a leaf caught in the wind," "a candle in the dark.")

Departure Points

Writing

- Make up two metaphors to describe yourself as you are now. Then make up two metaphors to describe yourself as you would like to be in the future.

Speaking /Listening

- Read the poem aloud once as the students follow. Then choose two individuals to read it to the class. One person acts as "the voice of the present." He or she reads the first stanza. The other person acts as "the voice of the future." He or she reads the second stanza. Then "the voice of the present" finishes by reading the third stanza.
- If the students seem to enjoy the oral reading, repeat it using two different individuals. This time, ask "the voice of the present" to sound wistful and somewhat sad. Ask "the voice of the future" to try to sound strong and confident.

Drama

- One student could pretend to be the poet, Julie Booker, ten years from now. What might she be doing? Would she have reached her goal as expressed in the poem? In what way? A second student could pretend to be a newspaper or television reporter interviewing Julie Booker ten years from now.

Research

- Find a song that you feel has a main idea or "message" similar to the one in the poem. Your song may be either on a recording or written down. Compare and contrast it with the poem. Or, if you wish, write your own song or poem about your view of the future.

CULMINATING THE THEME

• At this time, guide the students in completing any ongoing activities that they have been carrying out during the study of the theme.

time lines

ongoing list of hints for getting along with other people

listening centre: teen problems

Then discuss with the students ways in which they might share the results of these activities with other classes in the school. Arrange and carry out visual and/or oral presentations as suitable.

EVALUATING THE THEME

• A useful tool for evaluation is the "Summary Activity" on page 45 of the student text. This activity concentrates on the skill of understanding main ideas and details.

Read the instructions with the students and then have them complete the activity.

Answers: 1. C 3. B 5. A
 2. F 4. E 6. D

• As an oral language activity, have the students prepare short talks telling which selection in the theme they enjoyed most and what they learned from it.

• As an alternative, students might prepare oral readings from sources other than the student book. These oral readings should deal with the subject of growing up and/or of teen-agers' relationships with others. Each student who does an oral reading should also make a brief statement telling how his/her reading relates to the selections in the student book and to the theme itself.



Strange Places

OVERVIEW

This chapter deals with living spaces of many different kinds. It begins with the song "The Little Old Sod Shanty," page 48, from pioneering days in the Canadian West. By contrast, it then goes on to describe "Prince Edward Island's Ark," page 51 – a futuristic solar dwelling on Canada's eastern coast. Next is the short article "Sub-igloo, Underwater Refuge for Divers," page 56, which tells of an underwater house developed for use by divers in the Arctic. From the Canadian North we go to Gediz, Turkey for a look at some interesting experimental "Foam Domes," page 58. Two selections deal with young teen-agers and their rather unique approaches to developing living spaces for themselves. "The Tree Fort," page 62, describes a treehouse built by the members of the Odd-lot Club; "At Last . . . A Room for Lisa," page 67, is the sensitive account of a girl's need for privacy and the imaginative way in which she solves her problem. The chapter concludes with photographs and captions of different homes in various parts of Canada, "Some Canadian Houses," page 70.

SPIL/R

Objectives

- building paragraphs
- using time and space order
- using words to describe shape
- using expressive verbs

Experiences

- using theme related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - poetry:
Apartment House p. 34
 - non-fiction:
Cappadocia's Cone Castles p. 32
Riddle of the Ruins p. 33
Montreal Star articles p. 36
Consider the Bubble p. 42
Christian Science Monitor articles p. 41, p. 43
- developing writing skills
 - using time and space order p. 35, **p. 47**
 - using words to describe shape p. 43, **p. 52**
 - using expressive verbs p. 44, **p. 52**
- additional reading on the theme **p. 54**

Products

Speaking/Listening

- discussing vocabulary **p. 42, p. 52**
- giving an oral report p. 33, **p. 45**
- discussing designing **p. 43**
- discussing reactions **p. 44, p. 45, p. 51, p. 32**
- debating apartment dwellings **p. 46**
- discussing designs for buildings **p. 42, p. 44, p. 48, p. 49, p. 37, p. 41, p. 43, p. 45**
- discovering origin of words ending in "ology" **p. 52**
- listening to an architect or planner **p. 53**

Writing

- writing a paragraph p. 35, **p. 47**
- writing ideas about living in a castle p. 38
- writing a poem about an unusual home p. 39
- writing a sale advertisement p. 40
- writing letters about summer camps **p. 50**

Drama

- preparing dramatizations of a planning meeting **p. 42**
- acting out a day's routine **p. 46**
- dramatizing scenes related to capsule living **p. 51**

Art

- drawing a nursery rhyme home p. 39
- drawing a cartoon p. 43
- making a sign for a tree-house p. 45
- developing floor plan for a classroom **p. 43**
- redesigning a familiar object **p. 43**
- building a display of housing **p. 44**
- preparing a collage of photos **p. 49**
- designing shelters **p. 53**

Research

- researching incorrect theories **p. 45**
- researching living spaces **p. 48, p. 49, p. 51**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Strange Places

Focus:

homes of past, present, and future

Topics:

- shapes of homes
- time periods of existence
- spatial features
- building materials

SPIR

Objectives

- gain literal and inferential comprehension of sequence of process, time, space
- understanding the structure of different forms of non-fiction — essay
- gain understanding of details which relate ideas

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading (STARTING POINTS)
- reading the selection
 - fiction:
 - The Tree Fort p. 62
 - At Last . . . A Room for Lisa p. 67
 - poetry:
 - Song — The Little Old Sod
 - Shanty p. 48
 - non-fiction:
 - Prince Edward Island's Ark p. 51
 - Sub-Igloo: Underwater Refuge for Divers p. 56
 - Foam Domes p. 58
 - Some Canadian Houses p. 70
- discussing concepts and ideas from the selection (TALKING POINTS)
- reflecting on ideas from the selection (TO THINK ABOUT)
- developing a skill (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme
p. 51, p. 62

Products

Speaking/Listening

- listening to a song **p. 54**
- listening to common sounds heard in the home **p. 51**
- reporting on a dream home or room
p. 50, p. 64

Writing

- listing energy-saving devices p. 55,
p. 56
- describing imaginary experiences
p. 57, **p. 58**
- writing about a clubhouse **p. 62**
- making up acrostics **p. 64**
- writing limericks **p. 59**
- writing a telephone conversation
p. 59, p. 61
- describing boys **p. 62**

Research

- researching building jobs **p. 50**
- researching pioneer homes **p. 54**
- researching earthquakes **p. 59**
- experimenting **p. 56, p. 58**
- researching diving **p. 58**

Drama

- dramatizing sharing a room **p. 64**

Art

- drawing a ground plan **p. 50, p. 54**
- designing scale-models **p. 59**
- diagramming the tree-fort **p. 62**
- displaying Canadian homes **p. 65**
- designing a variety of buildings **p. 66**
- drawing conservation posters **p. 56**
- illustrating a pet **p. 54**

OBJECTIVES

Main Objective	The students will be asked to:
Understanding Sequence and Structure	<ul style="list-style-type: none">• gain literal and inferential comprehension of sequence of process, time, space• identify and respond to different forms of writing<ul style="list-style-type: none">- understanding the structure of different forms of non-fiction - essay

Other Objectives	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none">• gain understanding of details which relate ideas (comparison and contrast)

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Around the classroom, display pictures of various kinds of houses. Try to show as much variety as possible. For example, you might display pictures of a bungalow, a castle, a hut with a thatched roof, a farmhouse, an igloo, a teepee, an apartment building, a house trailer, a house boat . . . Briefly discuss with the students where they might find the different dwellings shown in the pictures. Ask them which of the dwellings are most like their own homes. On a piece of paper have students briefly note two good features about their homes.

Examples:

Our home has big windows facing south, so we get lots of sunshine.

Our apartment is on the eighteenth floor, so we get a good view of the city.

Ask the students how they would change the places where they live. Would they arrange to make their homes revolve in order to face the sun all day long? Which rooms would they add or enlarge? Why? Have each student write down one way in which he/she would change his/her home if anything were possible. Tell the students that they will be learning about many different kinds of homes as they study this chapter.

ONGOING ACTIVITIES FOR THE THEME

1. Have the students start an ongoing project of collecting interesting ideas about building and decorating homes. Such ideas may be found in library books, newspapers, decorating and lifestyle magazines, catalogues, department stores , and building centres. Ideas may be stored in a "Building and Decorating Centre" in the classroom. Students could use some of these ideas in a report on their dream home at the conclusion of the theme.

2. What does a building contractor do? What characteristics would one need to be a successful architect? What education would a person need in order to become an electrician? Have the students answer questions such as those above as they investigate some of the following careers in housing and related areas:

- | | | |
|---------------------|-------------|--------------------|
| architect | plumber | building inspector |
| building contractor | electrician | painter |
| bricklayer | roofer | real estate agent |
| carpenter | | interior decorator |

3. Individual students might record common sounds heard in their homes.

Examples: water running, meal being prepared, door slamming, refrigerator cutting in, furnace running, kettle boiling. Sounds can then be played for the class, who can test their ability to recognize and identify "home" sounds.

4. When students have finished reading each selection, have them choose five to ten words that focus on the vocabulary of housing. Students could compile a dictionary of these words and should be encouraged to use them in their writing and speaking activities throughout the theme.

5. Have as many as possible of the following titles available for extended reading.

Bibliography:

Addison, William. *People and Housing*. Gage. 1977.

A definition of various types of housing and a discussion of facets of the housing crisis.

Gr. 7 and up.

* Assinwi, Bernard. *Survival in the Bush*. Copp Clark. 1972.

A beginner's guide for survival in the bush, including building of simple shelters and identification of poisonous plants.

Gr. 6 and up.

Burchardt, Nellie. *What are We Going to Do, Michael?* Franklin Watts. 1973.

Tenement dwellers are evicted in order to make room for a new housing project.

Gr. 4-7.

* Clarkson, Stephen. *Visions 2020: Fifty Canadians in Search of a Future*. Hurtig Publishers. 1970.

What life in Canada might be like in the year 2020.

Gr. 6-9.

Gemming, Elizabeth. *Lost City in the Clouds: The Discovery of Machu Picchu*.

1980. Coward, McCann & Geohagan.

Discovery of the lost city of the Incas in the Peruvian Andes.

Gr. 3-7.

* Gibson, John Frederic. *A Small And Charming World*. Totem Books. 1972.

A description of the everyday life and rich cultural background of the native peoples living along the rugged B.C. coastline and in the small villages on the Skeena River in northern B.C.

Gr. 7-12.

* Holmgren, Eric J. and Patrica M. Holmgren. *Over 2000 Place Names of Alberta*. 3rd ed. Western Producer Prairie Books. 1977.

Accounts of the origins of Alberta place names, including photos of settlers after whom places were named and a brief history of prefixes and suffixes common to Alberta place names.

Gr. 3-12.

Howell, Ruth. *The Dome People*. Atheneum Publishers. 1974.

How young people build a geodesic dome.

Gr. 5 and up.

* Hunter, Robert and Robert Keziere. *Greenpeace*. McClelland & Stewart. 1972.

Vancouver Sun columnist recounts the experiences of the crew of the *Greenpeace* on her voyage to protest the Amchitka nuclear test.

General.

Leacroft, Helen and Richard Leacroft. *The Buildings of Ancient Man*. 1973. Addison-Wesley.

How our ancestors lived, from caves to Stonehenge.

Gr. 4-6.

MacRae M. and A. Adamson. *The Ancestral Roof*. Clarke Irwin. 1963.

Photographs and line drawings of early Canadian buildings with explanations of the architecture.

Gr. 6-12.

Reiss, Johanna. *The Upstairs Room*. T.Y. Crowell. 1972.

A young Dutch Jewish girl is hidden in a farmhouse during World War Two.

Gr. 5-8.

Rudstrom, Lennart. *A Home*. G.P. Putnam's Sons. 1974.

Carl Larsson's water colors of rooms in his home and members of his family. Larsson was known in his lifetime as an artist and an interior decorator.

General.

* Smith, David Allenby. *Sharptooth, a Year of the Beaver*. Peter Martin Associates. 1978.

Story of two young beavers and their community.

Gr. 4-8.

Steig, William. *Abel's Island*. Bantam. 1977.

Abel the mouse is cast away on a desert island.

Gr. 4-6.

Wilder, Laura Ingalls. *On the Banks of Plum Creek*. Harper & Row. 1976.

Laura and her family live in a sod house in Minnesota.

Gr. 4-7.

* Canadian Titles

INTEGRATION WITH STARTING POINTS IN LANGUAGE

Starting Points in Language Revised/D

Pages 30-31. Starting Point Activities

2. Page 40. Compare the Ark with the picture of the solar house in Montreal.

4. Page 42. Compare the sub-igloo with geodesic bubble in "Consider the Bubble."

7. Page 32. A home from a natural geographical feature is presented in "Cappadocia's Cone Castles."

8. Page 33. "Riddle of the Ruins" shows homes of the ancient cliff dwellers.

9. Page 36. A home inspired by a shellfish is described with quotations from Jacques Corriveau and Frank Lloyd Wright.

11. Page 34. "Apartment House" portrays a house that is exactly opposite to a "natural" home.

Starting Points in Reading/D

Pages 46-47. Chapter Opener; overview of the theme

1. Page 51. "Prince Edward Island's Ark" highlights a futuristic dwelling place.

3. Page 56. "Sub-igloo, Underwater Refuge for Divers" is an example of another unusual home.

5. Page 58. "Foam Domes" examines another "experimental" type of home.

6. Page 62. "The Tree Fort." The introduction to the story asks students to observe the story's descriptive language.

10. Page 48. "The Little Old Sod Shanty" describes a home of pioneer days that used as many "natural" features as possible.

Starting Points in Language Revised /D

12. Page 37. A photo describes "Habitat" in Montreal, Quebec.

13. Page 38. Photos, captions, and activities explore a variety of unusual homes.

14. Page 43. In "Is this a city?" Paolo Soleri designs futuristic cities.

17. Page 45. A home, the treehouse, usually made by children specifically for children brings the theme to an appropriate conclusion.

Starting Points in Reading /D

15. Page 67. "At Last . . . A Room for Lisa" describes the way a girl solves her need for privacy at home with an unusual bedroom.

16. Page 70. Different kinds of homes across Canada are featured in "Some Canadian Houses."

1. The Little Old Sod Shanty / 48

Starting Points

Have students discuss the following topic:
Pretend you are a pioneer in the early days of Canada. You arrive in this country in the springtime. There is no place for you to live. You know that you must have a home of some kind before the cold winds of winter start to blow. What do you do? What kind of home can you build for yourself? Find out what a Canadian farmer in the early 1900's did as you read the words to the song. Have students read the song again to see if they would like to live in "The Little Old Sod Shanty."

Talking Points

- Use the To think about on page 50 of the student text. Have students consider the following questions as they give their answers:
 - What were some of the things you had to consider in making your choice?
 - Was it a wise choice?
 - Were you satisfied with it? (Answers will vary.)
- What general impression do you get of the little sod shanty? Is it tidy or untidy, comfortable or uncomfortable?
- What specific details led you to form your general impression of the little sod shanty?
- Do you think the young man in the song has a sense of humor? What parts of the song make you think he does? (Phrases "looking rather seedy now," "mice play shyly round me," "bill of fare is always rather tame," etc.; rhyme scheme and rhythm of the lyrics also convey sense of humor.)
- Why does the young man stay on his claim in the West? Why doesn't he go back to his friends and family in the East? (feels he has his freedom in the West; probably also feels his life is exciting and adventuresome in spite of discomforts; may feel he has more opportunities for the future in the West)
- If you were the young man, what would you do? (Move to a village or town so I wouldn't be so lonesome; go back east; get married. Answers will vary.)

Departure Points

Music

- If you or one of the students can play the piano or another instrument, you may wish to have the class listen to the music for "The Little Old Sod Shanty." If the students are interested, they might learn to sing the song.
- Another interesting musical activity would be to have the students make up their own songs about real or imaginary houses. They could write the lyrics to fit the tunes of songs familiar to them. Individuals or groups could practise singing the songs and then record them on tape.

Art

- Ask students the following questions:
 - What kind of a pet do you think the young man might have had at his lonely home on the prairie?
 - Do you think he might have kept a tame coyote or hawk or a gopher?
 - Do you think he might have brought a pet with him from his home in the East?

Encourage students to use their imaginations. Have them draw pictures and/or write descriptions illustrating the kind of pet the young man might have had. Some students may wish to present their ideas in the form of cartoons.

- Draw a ground plan of the interior of the shanty. (To do, page 50, student text)

Research

- Students might enjoy learning more about Canadian pioneer homes in the Prairie provinces. Suggest they do research to answer questions such as:
 - Why did early pioneers build sod houses?
 - How were they constructed?
 - What were the advantages of a sod home?
 - What were the disadvantages?
 - What kinds of homes replaced sod houses?

Drama

- Individual students could reread each verse of the song. The rest of the class could read the refrain at the appropriate time.

2. Prince Edward Island's Ark/51 *



Starting Points

Discuss the following questions with students:

What kinds of energy do we use in our homes today? (electricity, oil, natural gas, propane . . .)

What might happen to some of these kinds of energy in the future? (might be in short supply)

How should we treat our sources of energy? (Try to save them, conserve them.)

What kinds of energy do you think people might use in the homes of the future? (solar energy, energy from the wind, energy from running water, wood energy, nuclear energy . . .)

Tell the students that they will be reading an article written by students about a home of the future. This house, which is in Prince Edward Island, uses some of the kinds of energy that people may need to depend on more and more in the future. Ask students to see if they think that the home is energy efficient.

Talking Points

- Use the To think about on page 55 of the student text.
- Why do the authors feel it is important to save our natural resources? What do they think might happen if we do not? (In the Canadian climate, we are very much in need of energy from our resources in order to stay warm; we have been using our resources too quickly; they may be in short supply in the future unless we conserve them now.)

- Why was the name *the Ark* given to the solar house at Spry Point, P.E.I.? (Because of its similarities to Noah's ark in the Bible; it is self-sufficient; it is a refuge providing food, warmth, shelter, safety to its inhabitants.)

- What kind of people live in the Ark? (Adults and children, scientists, and people like you and me.) Do you think the people living in the Ark might have trouble getting along with each other sometimes? Why? (might get tired of living so close together; might disagree on how experiments should be carried out . . .)

* Information to Note

This selection might be a little difficult for some students to read because of its sentence length and frequently occurring multi-syllabic words. The article's topic requires that it include a listing of energy saving and conservation devices. Students will have heard of most of these through environmental studies and news coverage on radio and television.

- From reading the article, what do you think the authors mean by the expression "live lightly on the earth"? Explain this expression in your own words. (Be careful how you use the earth's resources; don't waste resources or use more than you need; try to live in a way that disturbs the natural environment as little as possible.)

- Give some specific details showing that the Ark really is an experiment in "living lightly on the earth." (The Ark is built and positioned in such a way that it is easy to heat; solar energy is used to heat it; plants are grown in a natural way that does not harm the environment; wastes are not allowed to pollute the environment, but are put to use instead; there is a possibility that wind energy will be used to provide electrical power in the future.)

Skill Points

Comprehension

The key comprehension skill presented in this article is as follows:

gain literal and inferential comprehension of sequence – process

- Have students examine the sequence of details that explain a process by considering the following questions:

What are solar collector panels? How do they work?

Use the clues given in the article to answer these questions:

Explain how the people at the Ark use the sun's energy to keep their greenhouse warm.

How does the experimental windmill at the Ark work to produce electricity?

- Using point form, briefly write the process.
- Draw a labelled diagram that explains the process.

Vocabulary

Page 51

- Today, with twelve researchers working there, the Ark produces some basic food and energy needs without polluting or using non-renewable resources.

For this word have students look at the structure. Have them predict what the word might mean. They can confirm their guess by using a dictionary. When they have established the meaning have them give its antonym and then discuss examples of renewable and non-renewable resources.

Page 53

- It is an excellent location for harnessing wind power.

Refer to the development of the underlined word on page 42 of the guidebook. Ask students to recall this. Then have them decide whether the word is used in a literal or non-literal sense this time.

Departure Points

Writing

- List the main energy-saving devices that were used in the house. If you could not afford all the devices, indicate by number which you would install first, second. Write your reasons for the two choices below. (To do, page 55, student text)

Research

- As a dramatic demonstration of the sun's power and availability for human use, you may wish to do the following experiment with the class:

Assemble these objects: a disposable aluminum pie plate; a magnifying glass; several wieners or a similar kind of meat, cut in chunks. Take the students to a sunny outdoor location. Place the chunks of wiener on the pie plate. Then use the magnifying glass to focus the sun's rays on the meat. Warn the students not to look directly at the sun or put their hands under the magnifying glass.

After a few minutes the chunks of meat should be cooked as a result of the solar energy focussed on them by the magnifying glass. Point out that solar energy can be used in other ways as well.

Art

- Discuss ways we can help to conserve non-renewable energy and protect the environment. Suggestions might include:

Put on a sweater instead of turning up the thermostat (saves fuel used for heating).

Open windows to get a cross-ventilation breeze instead of turning on the air conditioning (saves electricity).

Keep the refrigerator door closed as much as possible (saves electricity).

Make sure your home is well insulated (saves fuel used for heating).

Use wood for heating and cooking if and when you can (since wood is a renewable source of energy).

Recycle newspapers, bottles, and other garbage instead of letting them add to the environmental problems caused by garbage disposal.

Students could make posters urging others to follow these suggestions. Completed posters may be displayed on a wall or bulletin board where students from other classes will see them as well.

3. Sub-igloo, Underwater Refuge for Divers/56



Starting Points

Tell the students that an essay is a short composition about a particular subject. Have them read the title of the essay "Sub-igloo, Underwater Refuge for Divers," speculate what the article will be about, and find out why divers would want a Sub-igloo.

Talking Points

- Why would divers need an underwater refuge? (as a place to rest; as a place to talk and decide what to do next; as a place to get away from danger)
- What dangers might there be in arctic undersea exploration? (extreme cold, icebergs, dangerous fish . . .)
- Why does Dr. MacInnis use the expression "strange fluid wilderness" in describing the undersea world of the Arctic? (It's an environment made up mostly of water; it's a natural environment uninhabited by human beings and essentially untouched by human beings.)
- List three other interesting descriptive expressions that Dr. MacInnis uses in the last paragraph.
- Use the To think about on page 57 of the student text

Skill Points

Comprehension

The key comprehension skill presented in this article is as follows:

identify and respond to different forms of writing
– understanding the structure of different forms of non-fiction – essay

- In this essay, students can observe the organization of main ideas and details along with the leading and concluding paragraphs that give the essay its structure. Have students outline the essay's sequence and structure by posing questions such as:
Which paragraph tells you what the essay is about?
How does it catch your attention?
- Tell students that the first paragraph in an essay is called a "lead" paragraph and should make the reader want to read on.

What is the main topic of the next paragraph?
(composition of Sub-igloo)

What details support the topic? (clear plastic . . .)

Ask the same questions for the other paragraphs. Then ask the students:

to explain what purpose the last paragraph serves.
(concludes the essay)
if the writers gave a suitable conclusion.
to explain their answer.

- Assist students to see that good essays contain:
lead paragraphs to encourage readers to want to learn more;
topic sentences with supporting details for each paragraph in the body of the essay
concluding paragraphs that summarize the main idea effectively.

Vocabulary

Page 57

- Says Dr. MacInnis: "My Canada is a different dominion."

To make students aware of familiar words used in an unfamiliar way have them identify the government association with dominion. Ask them if that meaning applies in the context of this story. Then ask for a synonym for the word in the context of this story. Point out that if a word looks unfamiliar we immediately begin trying to associate meaning to it. However words which are familiar visually are often glossed over.

4. Foam Domes/58*

**Departure Points***Writing*

- Imagine you are a diver sitting inside Sub-igloo in the Arctic. What do you see? What do you hear? How do you feel? Write a short paragraph describing your experience. (To do, page 57, student text)
- Have the students write paragraphs describing what life would be like in a goldfish bowl. Introduce the assignment by pointing out that there might be certain similarities between the sensations of a diver in a Sub-igloo and those of a goldfish in a bowl.
- Pretend that someone has given up a Sub-igloo. It is yours to keep during the whole summer vacation. Write a story telling about some of your adventures.

Research

- If possible, obtain some heavy sheets or pieces of clear plastic. Have the students work in pairs. One person holds up a sheet of plastic in such a way that it is slightly curved (as it would be in the Sub-igloo). The other person then looks through the plastic at various objects in the classroom. Have the students describe in written form the effects of looking through "sub-igloo eyes."
- Interested students might find out more about diving, both as a hobby and as a profession. As part of their research, they could investigate the work done by underwater explorers such as Jacques Yves Cousteau. Students could report their findings in written booklet form or orally.

Starting Points

Bring to class two or three drinking cups made of white styrene foam (commonly used for disposable coffee cups in fast-food outlets). Break them into pieces and distribute among the students.

Have the students examine the material. Ask questions such as:

Does it break easily?

How would you describe the texture?

Is there a noticeable smell?

Is the material basically light or heavy? soft or hard?

After a short general discussion about the material's characteristics, ask the students what they think it would be like as a building material. What would be some advantages of a house made of a material like this? What would be some disadvantages? Have the students compare their ideas with those in the article "Foam Domes."

Talking Points

- Where and when were the foam domes built? (in Turkey in 1970)
- Why were they built? (as emergency shelters for Turkish people left homeless by an earthquake)
- Besides helping the homeless people, what other reason did the German company have for building the foam domes? (They wanted to test the materials and design)
- The foam domes seemed to have many disadvantages. Can you think of ways in which any of these might be overcome? (Shape might be changed to make the foam homes more practical; foam itself could possibly be covered with some other material to make it stronger and perhaps less smelly; big windows could be cut into the foam to provide more light. . .)
- Use the To think about on page 61 of the student text.

***Information to Note**

Some students may find this article a little difficult to read because of the appearance of some multi-syllabic words. Most of these words are heard frequently in news broadcasts about earthquakes and related housing problems. Context clues can be used to unlock the meanings of most of the words. For further skills strategies, see Vocabulary.

Skill Points

Comprehension

The key comprehension skill presented in this article is as follows:

gain literal and inferential comprehension of sequence – time order

- Have students observe the time order of events that led to completion of the construction of the foam domes by suggesting that they summarize the steps. Their list might be similar to the following:

1970 earthquake struck Gediz, Turkey.

Crew, chemicals, and machinery were flown to Gediz from Germany.

Crew used two moulds that could be blown up like balloons.

Plastic was sprayed onto the moulds and left to harden.

Plastic hardened for thirty minutes and then was removed.

Doors and windows were cut in.

Each dome was carried to the site by ten to fifteen men.

Vocabulary

Page 60

- The half-sphere shape of the domes created problems in furnishing.

To encourage students to elaborate meanings of words use the following strategy. Have them describe the appearance of a sphere. Then ask them what it means to talk about a “sphere of influence.” Ask them to conjecture about how this phrase developed and to explore the differences in meaning between the two uses of this word.

Departure Points

Writing

- Assume you are the mayor of Gediz. You are phoning for help immediately after the earthquake. Write down what you would say in your call, stating your needs. (To do, page 61, student text)
- What if you lived in a completely ridiculous home such as a garbage can, a filing cabinet, or the inside of a giant marshmallow? What do you think your life would be like? Write a limerick about it. The one that follows may give you some ideas to help you get started.

There once was a dashing young fellow
Who lived in a fluffy marshmallow.

“My home’s a sweet treat,
So neat and complete!”

Said the dashing young fellow in mallow.

Encourage students to use their imaginations.

Art

- Have the students design small-scale models of dome-shaped homes. They could use material other than foam.

Examples:

wood

clay

twisted reeds and grasses

water-repellent fabric

- Each student might write one or two paragraphs describing his/her design and/or make a labelled drawing to go with the model.

Research

- Interested students may wish to research topics such as the causes, effects, and common areas of occurrence of earthquakes. They could provide an illustrated essay or oral report on their findings. Groups might wish to research a major earthquake of the recent or distant past.

5. The Tree Fort/62



Starting Points

Discuss the following questions with students and have them share their experiences.

Have you and your friends or you and your brothers and sisters ever made a house for yourselves?

How did you do it?

What kind of house was it?

Perhaps some will remember, as young children, draping a blanket over a clothesline and using it as a playhouse. Others may have built houses out of chairs or blocks of snow or pieces of firewood. If the discussion does not lead naturally to tree houses, bring up the subject yourself. Have students tell about any tree houses that they have seen or built. Explain that the story they are about to read has colorful, descriptive language. Ask students to note examples of this language as they read.

Talking Points

- Use the To think about on page 65 of the student text.
- Why was this the first time the club members had taken a really critical look at their fort? (because they were now thinking about ways of getting Willy and his wheelchair into it)
- What were some of the ways in which the boys had made entry into the fort difficult? (made the door a wire-hung flap opened by means of a trigger; made the entranceway so low that people had to crawl in on their bellies; left the high wire fence running along the back of the lot. . .)
- What colorful and descriptive verbs, or action words, did the author use?

Examples:

"It looks like a chicken coop," *groaned* Big Eyes sadly. (page 63)

One by one the boys *wormed* their way through the hatch and into the lowest level of the fort. (page 64)

Find at least three other colorful and descriptive verbs in the story. (whined, crawling, dumped, hoist, strewn, manoeuvring. . .)

- A simile is a comparison that uses *like* or *as*. Near the beginning of the story (page 62), the author uses the simile "like a bristling wooden box." What is he describing with this simile? (the tree-fort) Do you think the simile is effective? Why or why not? (Answers will vary.)

Find at least two other similes in the story. Tell what each one describes. ("like gunports," page 62, describes the tree-fort's windows; "like a chicken coop," page 63, describes the tree-fort; "like a battleground," page 63, describes the vacant lot around the fort). Make up a simile of your own to describe the tree-fort or some part of it.

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

gain literal and inferential comprehension of
sequence – space order

- Encourage students to see the structured form of descriptive details in this story by having them do the following activity:
In describing the inside of the tree-fort, the author uses a logical space order. He starts by telling us about the lowest level. Reread the paragraph beginning: “One by one the boys wormed their way through the hatch and into the lowest level of the fort.” (page 64)
- Briefly summarize the details that the author gives about the lowest level.
- How do the boys get from the lowest level to the second level? Briefly summarize what the author tells us about the second level.
- Which level does the author mention next? Why?
Suggest that students explain in their own words the direction the author took in describing the tree fort.
- What other logical space order could the author have used in describing the inside of the tree fort?

Vocabulary

Page 63

- The entranceway was so low that only a person crawling on his belly could gain access to the inner sanctum of the fort.

To develop awareness of specialized language use this strategy. Have students develop the meaning of this term from the context in which it appears. What other words are associated with “sanctum”? (sanctify, sanctity, etc.) Ask them to speculate about where these words come from. Develop the idea that they have come from the specialized vocabulary of the church. They may use a dictionary to add as much of the vocabulary associated with “sanctum” as they can. Have them try to assign meanings to their words. Then ask them what other vocations have a special vocabulary attached to them. (medicine, music, computer usage, space engineering) Have the students explore their personal vocabularies to look for examples of specialized language which have moved into general use.

Page 64

- One by one the boys wormed their way through the hatch and into the lowest level of the fort.

Encourage the students to visualize when they come to a concrete description. Have them close their eyes and imagine the scene presented in this context. Then ask them why they think this word was chosen. Would the word *snaked* have been as effective here? Ask them to discuss the differences in their pictures when “snaked” was substituted.

6. At Last . . . A Room for Lisa /66



Departure Points

Writing

- What kind of people do you think the boys in the story are? Are they the kind of people you would like to have as friends? Why or why not? Write a paragraph in which you answer these questions.
- Somebody has given you a giant concrete pipe to make into a clubhouse. What will you do first? Will you divide the pipe into different rooms? What furniture and equipment will you put into your clubhouse? Write a paragraph describing the appearance of the finished clubhouse.

Art

- Make a detailed diagram of the tree-fort described in the selection. Try to show all the different levels. Or, if you wish, make a detailed drawing of a tree-fort that you have built or would like to build.

Extended Reading

- Read the paperback story, *The Odd-lot Boys and the Tree-fort War*, J. Robert Janes, Scholastic TAB, Richmond Hill, Ontario, and find out how the boys did get Willy into the tree house. (To do, page 65, student text)

Starting Points

Write out the word privacy and have the students tell you what it means. They may want to look the word up in one or more dictionaries. Ask them, "Is privacy important to you? Why or why not?" Briefly discuss this question. Then tell the students that they will be reading a selection about a girl who wants a room of her own so that she can have some privacy. As they read, have them notice how she finally achieves her goal.

Talking Points

- Why do you suppose Lisa had never had a room of her own? (The family probably had never lived in a house large enough so that each child could have a room.)
- Do you think that Lisa and her brother Teddy get along well? (yes) How do you know? (They are exploring the new home together; Teddy supports her in her wish to use the cupboard as a room; Teddy and Lisa study together.)
- Do you think that Lisa and her sister Suzanne get along well? (no) How do you know? (Lisa thinks Suzanne is too inquisitive; Lisa complains that Suzanne takes up the whole bed and wakes her up by talking in her sleep.)
- What arguments does Lisa use to convince her mother to let her use the cupboard as a room? (There are plenty of other closets in the house; Teddy could help her take out the shelves; she'd be a bigger help if she had some privacy; a hired girl could share the bedroom with Suzanne; she would study with Teddy.)
- What kinds of arguments do you use when you want to persuade your parents to let you do something? How can you tell when they are about to say yes? (Answers will vary.)
- Use the To think about on page 69 of the student text.

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

gain literal and inferential comprehension of sequence-space order

- Recall with students the space order they observed in the details that described the tree-fort. (Skill Points, page 61)

- Lead students to an activity in which they can use space order by giving the following directions:
What do you think Lisa's room will look like when it is finished? Imagine you are a visitor in Lisa's home. Describe the finished room as it looks to you. In your description be sure to follow a logical space order.

Examples:

- bottom to top
- top to bottom
- left to right
- right to left

- If students are having difficulty, suggest that they
 - (a) note the details they will include
 - (b) put the details in space order
 OR
 - (a) draw a plan of the room
 - (b) write a description using space order

Vocabulary

Page 67

- She's so inquisitive I have no privacy . . .

Students should use context to develop the meaning of this underlined word. Have them start from having "no privacy." Ask them to discuss what Lisa might want to keep private. If there is no privacy what might Lisa's sister do with these private things. Then have them give a synonym for the underlined word and try it in the context to see if it makes sense. They should keep in mind the ideas they developed to get their synonym.

Page 68

- Come on, Mama, give Lisa a break.

To develop awareness of words with multiple meanings, ask students to paraphrase the sentence. Then write the following sentences on the chalkboard:

I need a break.

I break the news.

I break a cup.

This will break me.

Have students give any examples that they can add. Ask them for a synonym for "break" and have them try the synonym in each context on the board. Can they find any synonym that makes sense in all the contexts? Then have them explain why they cannot.

7. Some Canadian Houses /70

Departure Points

Speaking/Listening

- Bring a picture of a room from a magazine and describe it. Or, describe the kind of room you would like to have as your own. (To do, page 69, student text)

Writing

- Have the students recall the discussion about privacy and what it means. Working either as a class or in groups, have the students make up privacy acrostics in which each letter of the word *privacy* stands for something connected with the concept of privacy.

Peace

Recollection

Independence

Versatility

Awareness

Challenge

Yearning

Drama

- Have groups of students prepare humorous dramatizations about sharing a room. They could portray sharing a room with a brother, sister, or other family member. Or they could be more fanciful.

Example:

Salt and pepper have lost their privacy because they are no longer kept in separate shakers. They must now share a container.

The students could begin by discussing what the private thoughts of each "shaker" might be. From these thoughts suitable actions and dialogue should emerge.

Starting Points

The photographs on this page are examples of three very different kinds of homes used at different times in history and located in different parts of the country. The photograph (top left) is called Lone Shielings. It is located near Pleasant Bay, Nova Scotia. Built by Cape Bretoners who missed their homeland, the highlands of Scotland, it is a replica of a stone hut used by crofters in the eighteenth and nineteenth centuries as a home-away-from-home when they tended their sheep.

The other two photographs should not need explanation. Invite students to study the photographs, observing ways in which they are the same and ways in which they differ from one another.

Talking Points

- Which of the three homes most surprises you? Why? (Responses may vary, but will likely reveal that the housing development in Inuvik is more modern than students expected.)
- What materials were used by early settlers to Canada for building homes? (early nineteenth century – sods, stones, straw or hay, tree branches; mid-nineteenth century – wood, glass, clay for plaster)
- What are some of the materials used in building present-day homes? (concrete, wood, steel/iron, aluminum, plastics, fibreglass, copper, plasterboard)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

gain understanding of details which relate ideas

- Using comparison and contrast, suggest that students develop a chart illustrating ways in which the homes in the photographs are similar and ways in which they differ. The chart might look similar to the following one:

Canadian Homes	Early 19th Century	Mid-19th Century	Present Day
Building Materials			
Design			
Appearance			

- Suggest that students make a brief statement at the bottom of the chart summarizing the similarities and differences of each type of home .

Departure Points

Art

- Students could make a display of photographs and /or illustrations of different kinds of homes that have been built in Canada through its history. They might wish to include captions with each one revealing the time period it was used and the location.
- Students might wish to display different types of present-day homes with captions revealing location and present-day building materials used.

CULMINATING THE THEME

- Provide a large outline map of Canada. If such a map is not available, have the students draw or trace one. Also, provide a simple map of Turkey.
- On the maps have the students show the location of each dwelling presented in the chapter. Have them make simple labelled drawings on the map to represent each one. As necessary, assist the students in determining the locations:
 - “The Little Old Sod Shanty” – somewhere on the Prairies – could be Manitoba, Saskatchewan, or Alberta
 - “Prince Edward Island’s Ark” – Spry Point, P.E.I., on Boughton Bay east of Dundas
 - “Sub-igloo, Underwater Refuge for Divers” – tested off shore at Resolute Bay (Cornwallis Island)
 - “Foam Domes” – Gediz, Turkey
 - “The Tree Fort” – Explain that this selection is fictional. The author, J. Robert Janes, does not tell us exactly where the story takes place. However, since he lives in Ontario, perhaps we can imagine that the story is taking place in an Ontario city. (Choose one.)
 - “At Last . . . A Room for Lisa” – This selection is also fictional. The author, Myra Paperny, lives in Alberta. The story’s events take place in a fictitious Alberta town called Chatko. (Choose an Alberta location for it.)

EVALUATING THE THEME

- The “Summary Activity” on page 71 of the student text focusses on framing the time period for each kind of home studied in this chapter. The time line might look similar to the following one:

	19th Century
	Lone Shielings (early 19th Century)
	Log Cabin (mid 19th century)
	20th Century
	Little Old Sod Shanty (early 1900's)
	At Last . . . A Room for Lisa (1930's – 1950's)
	Sub-igloo (1969 – 1972)
	Foam Domes (1970)
	Tree Fort (1975 – 1980)
	Prince Edward Island's Ark (1976)

- Have students choose from this theme a practical building or decorating idea that they would like to use in their “present-day” or “someday” home. Have students prepare an oral or written report explaining the idea, its advantages, and how it can be put into practice. Encourage the students to actually apply their ideas at home if possible.
- Divide students into groups. Assign each group a particular kind of building to design. Try to make the assignments fit the students’ experiences and the situation in your community.

Examples:

- A senior citizens’ residence is to be built near you soon. Design a suitable building.
- An emergency shelter for victims of an earthquake or flood
- An energy-saving house for your community
- An underwater house for divers or marine scientists
- A shopping centre completely accessible to people in wheelchairs
- A pet shop that would allow animals more freedom and a more natural setting than they presently have

Have each group prepare a written report on their completed design. If desired, the groups may also make drawings, diagrams, or models to illustrate their reports.



You Don't Want to End Up in a Shark's Stomach

OVERVIEW

"Attack off Cape North," an excerpt from *Jaws 2*, page 75, begins this chapter on underwater creatures – dangerous and otherwise. The poem "The Flattered Flying Fish," page 85, in contrast to the *Jaws* excerpt, takes a rather light-hearted and humorous look at the shark. The author of the article "A Japanese Shark Repellent for the Shark Lady," page 82, also assumes a humorous tone, but maintains a healthy respect for the unpredictable and treacherous shark. Catherine Shaw, writer of the letter titled "Article on Sharks 'Alarmist'," page 86, thinks that the danger from sharks is sometimes over-emphasized.

Moving from sharks to a consideration of other sea creatures, the chapter continues with a short excerpt from the Old Testament Book of Jonah, page 87. This is followed by the poem "The Goldfish," page 88, which deals with a familiar yet mysterious underwater creature. The factual article "Mermaids and Manatees," page 89, gives some logical explanations for the mermaid stories that have persisted for centuries in the lore of the sea. "The Mermaid of the Magdalenes," page 92, is a legend about a Canadian mermaid. The equally fanciful poem "Belinda," page 98, tells of a girl from a prairie town who answers the call of the sea and goes to laugh and sing and play among the mermaids. Ending on a factual note, the chapter concludes with an article about a remarkable "detective" called Selma Huxley Barkham. The article, titled "Seventy Years of Canadian History Discovered," page 101, tells of Mrs. Barkham's recent discovery of Basque whaling stations off the coast of Labrador.

SPIL/R

Objectives

- writing story titles and story openers
- using conflict to develop story action
- writing story conclusions
- writing paragraphs that give reasons
- writing report outlines
- using nouns as subjects, direct objects, and indirect objects
- understanding acronyms

Experiences

- using theme related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - fiction:
 - Adventures in Underwater Treasure Hunting p. 51, p. 52
 - Always Another Adventure p. 66
 - poetry:
 - The Shark p. 50
 - non-fiction:
 - Nature's Killing Machine p. 48
 - Abyss: The Deep Sea and the Creatures That Live In It p. 52
 - The Piranha, Bluefish, Barracuda p. 59
 - Manatees p. 60
 - Sponges p. 61
 - Ancient Scuba Device p. 64
- developing writing skills
 - writing story titles and story openers p. 56, **p. 61**
 - using conflict to develop action in stories p. 57, **p. 62**
 - writing story conclusions p. 57, **p. 62**
 - writing paragraphs that give reasons p. 58, **p. 63**
 - writing report outlines p. 62, **p. 65**
 - using nouns as subjects, direct objects and indirect objects p. 62, **p. 66**
 - understanding acronyms p. 65, **p. 66**
- additional reading on the theme **p. 59, p. 69**

Products

Speaking/Listening

- discussing reactions p. 49, p. 55, **p. 55, p. 56**
- discussing plot/conflict **p. 55**
- discussing vocabulary **p. 57**
- discussing views of the sea **p. 58**
- giving an oral report **p. 59**
- discussing the Cousteaus' work **p. 60**
- comparing shark and octopus **p. 60**
- discussing headlines **p. 61**
- discussing figurative language **p. 64**

Writing

- writing using alliteration p. 49
- writing a recipe p. 55
- writing a story p. 57
- writing a space order paragraph p. 58
- writing a description p. 59
- writing an outline for a report p. 62
- writing about aquanauts p. 69
- writing a limerick **p. 55**
- writing words describing sea creatures and their movements **p. 58**
- writing a poem about a sea creature **p. 58**
- writing an advertisement **p. 59**
- writing a story beginning, middle, and ending **p. 61-62**
- building paragraphs **p. 63**
- unscrambling anagrams **p. 64**
- creating acronyms **p. 66**
- writing an explanatory story **p. 67**
- writing a report on dolphins **p. 68**

Drama

- acting out conversations **p. 59**
- acting out a living situation **p. 67**
- dramatizing scenes **p. 59, p. 67**

Art

- drawing up plans for an underwater home **p. 68**

Research

- researching skin diving p. 65
- researching information on film special effects **p. 55**
- researching information on shark hunts and whale hunts **p. 56**
- researching sea creatures **p. 64**
- researching problems of deep sea living **p. 68**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

You Don't Want to End Up in a Shark's Stomach

Focus:

undersea creatures and the way they relate to human beings

Topics:

- undersea life
- undersea fantasies
- skin/scuba diving
- Basque whaling
- aquanaut

SPIR

Objectives

- reading to find supporting details
- gain understanding of details
 - which lead to characterization
 - which support the main idea
- evaluate and judge ideas to determine plausibility
- evaluate and judge ideas in terms of worth and acceptability
- evaluate and judge ideas by drawing conclusions

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - Attack Off Cape North p. 75
 - The Mermaid of the Magdalenes p. 92
 - poetry:
 - The Flattered Flying Fish p. 85
 - Jonah p. 87
 - The Goldfish p. 88
 - Belinda p. 98
 - non-fiction:
 - A Japanese Shark Repellent for the Shark Lady p. 82
 - Letter — Article on Sharks "Alarmist" p. 86
 - Seventy Years of Canadian History Discovered p. 101
- discussing concepts and ideas from the selection (TALKING POINTS)
- reflecting on ideas from the selection (TO THINK ABOUT)
- developing a skill (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 71, p. 75

Products

Speaking/Listening

- discussing plausibility p. 85
- discussing character interpretation p. 75, p. 81
- discussing ways of expression p. 86
- investigating expressions p. 70
- discussing comparisons p. 86
- listening to sounds of the sea p. 71
- giving oral reports p. 77
- story telling p. 83

Writing

- charting reactions p. 79
- charting fact and fantasy details p. 77, p. 84
- writing a news article p. 79, p. 80, p. 86
- listing facts about mermaids p. 83, p. 91
- writing titles using alliteration p. 78
- writing letters p. 79
- writing from another point of view p. 81
- writing about Canada p. 86
- writing a story p. 75, p. 88
- classifying selections by literary form p. 89
- rewriting p. 78, p. 80
- writing songs p. 85

Drama

- demonstrating shark repellent p. 77

Art

- designing a shark repellent p. 77
- planning drawings p. 83
- making representations for selections p. 89

Research

- researching sea creatures p. 81, p. 85
- researching explorers p. 88

OBJECTIVES

Main Objective	The students will be asked to:
Making Judgments	<ul style="list-style-type: none">• evaluate and judge ideas to determine plausibility• evaluate and judge ideas in terms of worth, acceptability• evaluate and judge ideas by drawing conclusions

Other Objectives	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none">• gain understanding of details<ul style="list-style-type: none">– which lead to characterization– which support the main idea
Using Study Skills	<ul style="list-style-type: none">• locate specific information by reading to find supporting details

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Ask the students if they know any “fish stories.” The stories may be real or imaginary; experienced first-hand or learned from a secondary source. Have the students briefly share their “fish stories” in an informal way. If you have one of your own, tell it to the class as well.

Tell students that they will be studying a chapter containing not only “fish stories,” but also stories of other underwater creatures. One of the interesting aspects of the chapter is that the various “stories” are presented in so many different forms. Write the names of the following literary forms on the board:

- fictional story
- poem
- autobiography
- letter
- narrative
- factual article
- folktale

Have students watch for these literary forms as they study the selections in the chapter.

ONGOING ACTIVITIES FOR THE THEME

1. Ask the students if they understand the following expressions:
 - The baby is *crabby* today.
 - He’s a loan *shark*.
 - She’s *as happy as a clam*.
 - We’re having a *whale of a time*.After students have discussed the meanings of the expressions, point out that the English language contains a number of expressions related to fish and other sea creatures. Have students make a collection of these. As they read the various selections in the chapter, have them watch for any information that clarifies and increases their understanding of the “sea creature” expressions they are collecting.
2. What is “squid jigging”? What equipment do squid jiggers use? How would you go about catching a shark? What is a lobster trap? What kinds of “flies” do you need

to catch trout? What is a salmon weir? Interested students may research various methods of fishing. Have them collect and/or draw pictures to illustrate the methods and equipment. Some students may also work individually or in groups to construct models of fishing equipment. If any of the students have access to actual fishing equipment, have them bring it to school if possible and explain its use to the class.

3. If you live near an ocean or other large body of water, have some of the students tape-record typical sounds connected with it. For example, they might record the lapping of the water on the shore, the cries of the gulls, the hoarse sound of foghorns, the fury of a storm on the water. . . . If students are unable to experience such sounds first-hand, they may be able to find some recorded sea sounds in a library collection of sound effects records. Another alternative would be to have students *simulate* sea sounds and tape-record them.

4. Have students bring to class products of the sea, or objects that contain something from the sea. Students may show their objects and briefly tell something about them. If some students cannot bring an actual object, have them bring a picture of one.

Examples:

a can of sardines (or other fish)

a sea shell

a picture or piece of jewellery made partly from sea shells

Irish Moss (seaweed harvested off Prince Edward Island and other Maritime provinces – used in medicines and other products)

a pearl (formed inside the shell of an oyster)

foods containing marine oil (can determine this from reading the label – student may bring the label only)

sealskin hat, coat, gloves . . .

5. Have as many of the following books as possible available for the students to read as an extension activity.

Bibliography:

Borgese, Elisabeth Mann. *The Drama of the Oceans*.

Harry N. Abram's Inc. 1976.

How the oceans affect the life of man.

Gr. 7 and up.

Browlee, Walter D. *The First Ships Around the World*.

Cambridge University Press. 1974.

The voyages and ships of early explorers and seafarers are examined.

Gr. 4-7.

Copps, Dale. *Savage Survivor: 300 Million Years of the Shark*. Follett. 1976.

A factual account of this fascinating creature.

Gr. 7 and up.

Cutt, W. Towrie. *Message from Arkmae*. Collins. 1972.

A story about two boys who are warned about danger to the seals off the Orkney Islands.

Gr. 4-8.

*Hewlett, Stefani and K. Gilbey Hewlett. *Sea Life of the Pacific Northwest*. McGraw-Hill Ryerson. 1976.

A description of coastal sea life by the curators at the Vancouver Public Aquarium.

Gr. 10 and up.

Heyerdahl, Thor. *Kon-Tiki*. Pocket Books. 1973.

The famous trip across the Pacific by balsa raft.

Gr. 7 and up.

McNulty, Faith. *Whales: Their Life in the Sea*. Harper & Row. 1975.

A description of the different types of whales, their communications, and migration patterns.

Gr. 5 and up.

Riedman, Sarah Regal and Elton T. Gustason. *Focus on Sharks*. Abelard-Schuman Ltd. 1969.

The behavior of sharks is examined.

Gr. 5 and up.

*Shipley, Nan. *The Blonde Voyageur*. Macmillan. 1971.

A girl masquerades as a boy to stow away on a ship bound for Fort Churchill.

Gr. 6 and up.

Sperry, Armstrong. *Call It Courage*. Macmillan. 1971.

A young Polynesian boy must overcome his fear of the sea.

Gr. 5-7.

*Canadian Titles

INTEGRATION WITH STARTING POINTS IN LANGUAGE

Starting Points in Language Revised/D

Pages 46-47. Starting Point Activities

1. Page 48. The article "Nature's Killing Machine" and related questions introduces the dangerous shark.
2. Page 49. The article "Sharks: The Most Dangerous Animals in the Ocean" and related questions introduces the dangerous shark.
3. Page 50. The article "Sharks: The Most Dangerous Animals in the Ocean" and related questions introduces the dangerous shark.
4. Page 50. Another shark poem, "The Shark," returns to a serious regard for this creature.
5. Page 52. The excerpt from *Adventures in Underwater Treasure Hunting* depicts a duel between a diver and an octopus.
6. Page 53. The excerpt from *Adventures in Underwater Treasure Hunting* depicts a duel between a diver and an octopus.
7. Page 64. The excerpt "Ancient Scuba Device" and related discussion topics describe materials used by early sponge divers.
8. Page 66. The excerpt from *Always Another Adventure* describes a diver's experiences during some dives near Trinidad.
9. Page 67. The excerpt from *Always Another Adventure* describes a diver's experiences during some dives near Trinidad.
10. Page 68. The excerpt from *Always Another Adventure* describes a diver's experiences during some dives near Trinidad.
11. Page 52. Compare the shark as a dangerous creature with the octopus, using the excerpt from *Abyss: The Deep Sea and the Creatures That Live in It* and the selection "Man against octopus! Who will win?"

Starting Points in Reading/D

Pages 72-73. Chapter Opener; overview of the theme.

2. Page 75. "Attack Off Cape North" from *Jaws 2* describes a daring, thrilling, and ultimately successful rescue attempt from the jaws of a shark.
3. Page 85. "The Flattered Flying Fish" offers a humorous contrast on the theme of sharks.
4. Page 86. "The Flattered Flying Fish" offers a humorous contrast on the theme of sharks.
5. Page 87. "The Flattered Flying Fish" offers a humorous contrast on the theme of sharks.
6. Page 82. "A Japanese Shark Repellent for the Shark Lady" describes a diver's study of materials to repel sharks.
7. Page 83. "A Japanese Shark Repellent for the Shark Lady" describes a diver's study of materials to repel sharks.
8. Page 84. "A Japanese Shark Repellent for the Shark Lady" describes a diver's study of materials to repel sharks.
9. Page 86. "Article on Sharks 'Alarmist'" reminds students that not all bodies of water contain sharks.
10. Page 87. A bible passage from Jonah relates one man's experience with a whale.

Starting Points in Language Revised /D

12. Page 59. Also compare the shark with other dangerous fish. (paragraphs on piranha, bluefish, barracuda)

14. Pages 61, 70, 71. Compare goldfish with the other harmless and interesting sea creatures portrayed in "Sponges," the excerpt from *The Happy Dolphins*, and "Porpoises may act as guards."

16. Page 60. A short article describes the manatee, the sea creature that Columbus referred to as a mermaid.

20. Page 69. Conclude with a brief discussion of how people may interact with the sea in the future
"Tektike II..."

Starting Points in Reading /D

13. Page 88. The poem "The Goldfish" offers a nice contrast to dangerous fish.

15. Page 89. "Mermaids and Manatees" gives some logical explanations for mermaid stories.

17. Page 92. "The Mermaid of the Magdalenes" is a legend about a Canadian mermaid.

18. Page 98. "Belinda" is a fanciful poem about a girl who joins the mermaids.

19. Page 101. The factual article "Seventy Years of Canadian History Discovered" tells of a discovery of whaling stations in Canada by a remarkable historical detective.

1. Attack Off Cape North / 75



Starting Points

If any of the students have seen the movies *Jaws* or *Jaws 2*, have them briefly tell what they remember about them. If not, have the students tell about any other interesting movie, TV show, or film dealing with sharks. As students read, have them note ways this excerpt is similar to shark stories they know.

Talking Points

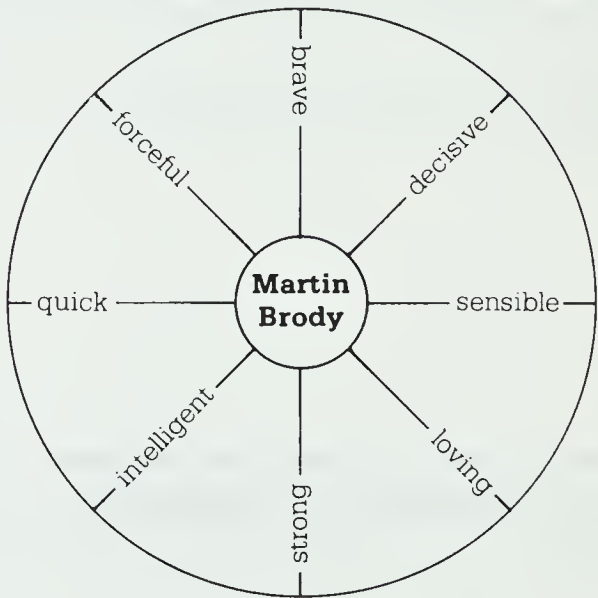
- When did the people on the *Aqua Queen* first sight the shark? (while Brody and his son were in the water – just after Brody had handed the line to his son and told him to try to reach the Laser)
- Why did Brody beat the water, “begging for the beast’s attention”? (to lure the shark away from Mike)
- What was Mike doing while Brody was baiting the shark away from him? (had reached the Laser with the line and was pulling the Laser toward the *Aqua Queen*)
- What happened to cause the boat to start sinking? (The shark hit it, starting a leak and bending the propeller shaft.)
- How many times did the shark hit the boat before Brody and the others finally managed to raise the anchor? (twice)
- What was the unexpected event that finally defeated the shark? (The anchor had become entangled in the power-line for the Cape North light. When the shark attacked the *Aqua Queen* for the last time, its teeth chewed through the power-line. As a result, the shark was electrocuted.)
- Use the To think about on page 81 of the student text.

Skill Points

Comprehension
The key comprehension skill presented in this story is as follows:

gain understanding of details which lead to characterization

- Have students define Brody’s character by skimming the selection to find details that reveal characteristics. Ask questions such as the following:
 - What sort of person was Brody?
 - What were some of the things he did and said that prove he had these characteristics?
- Have students make a character wheel using the characteristics they find as spokes for the wheel. Place Brody’s name at the centre of the wheel. The wheel might look similar to the following:



- Students could make character wheels for other characters in the story as well.

Vocabulary
Page 76

- He heard Jackie scream, and then the others. The rising crescendo told him that the kids had sighted the shark again.

Page 78

- He heaved, and heaved again, breath rasping and blood from his lacerated toes splattering the deck, showing red with each sweep of the Cape North light.

Page 79

- The Cape North light impaled them all briefly . . .

Page 81

- It snapped suddenly bone-rigid, danced across the water on its tail, emitting a pale blue luminescence, weightless and graceful as a vision in a dream.

To gain meaning for the underlined words have the students imagine the scene in which each underlined word might be set.

For example:

crescendo – kids sight the shark . . . one screams . . . the others scream . . . the shark gets closer . . . What happens to the screams as this is acted out?

lacerated – the shark brushes past his toes with a sandpaper rasp . . . blood splatters from his toes . . .

How do his toes look? What has happened to them?

impaled – moonlight shines over the scene . . . the lighthouse flashes a beam of light over them with each sweep . . . How do they show up in the light? What can this be compared to in its suddenness?

emitting, luminescence – the shark bites the power cable . . . a blue electric glow lights up the scene . . . the shark is being electrocuted . . . it goes rigid and rises up on its tail . . . Why is it a pale blue color? Where does the color come from? What form does the color take?

Page 79

- Imperceptibly, it gave.
- Brody was overcome by the futility of it.

To help students gain meaning from these underlined words have them search the text around these sentences for clues to meaning. For example, they can find:

imperceptibly – “. . . they were trying to lift half the ocean bed . . . coming a little, coming a little more.”

futility – “. . . A force of nature . . . overcome . . . Nothing could kill it . . .”

Departure Points

Extended Reading

- Have the students make a list of books that have been the basis of motion pictures and vice versa.

Examples:

Gone with the Wind

Who Has Seen the Wind

Why Shoot the Teacher

Star Wars

The Empire Strikes Back

Interested students might borrow a selection of these books from school or public libraries. The books could be left on display and read by students as desired during the loan period.

Writing

- Point out that the author of *Jaws 2* occasionally used the nickname “the White” for the monster shark who is the main character in the story. Discuss the effect the nickname seems to have. (It possibly adds to the sense of mystery and danger surrounding the shark. It also helps us to visualize the shark.)

- Have students write stories in which they use a color as all or part of a nickname for the central character.

Examples:

a horse known as “the Gray”

a dog called “Blue”

a person nicknamed “Big Red”

a machine called “The Green Grinder”

Speaking/Listening

- Read the clues in the excerpt that tell what kind of man Brody was. Describe how you think he felt about his sons, Mike and Sean. (To do, page 81, student text)

2. A Japanese Shark Repellent for the Shark Lady/ 82



Starting Points

If possible, display pictures of the abalone (a large type of snail found in warm waters; meat is used for food; lining of shell is made into buttons and ornaments). Also display pictures of *ama* divers (female Japanese divers who dive for abalone), and of other deep-sea divers.

Briefly discuss deep-sea diving with the students. Why do people do it? (sometimes to obtain certain products such as abalone from the sea; sometimes for scientific exploration and investigation; sometimes in order to reach sunken treasure . . .) What are some of the dangers in diving? (loss of air supply; cramps in legs and other parts of the body; dangerous sea creatures such as sharks)

Tell the students that they will be reading an autobiographical selection written by a woman who spent many years diving in order to study sharks, but who never forgot how dangerous these fish could be. Ask students to find out how she reveals her cautious approach to sharks.

Talking Points

- Who gave Mrs. Clark the shark-protective garment described in the selection? (a Japanese professor called Taki-O Yamamoto) Why? (He had read her books about diving and thought she needed protection from sharks.)
- What did you notice about the author's "tone of voice" in the excerpt? What parts of the excerpt made you think she was trying to amuse and entertain her readers? (says the professor looked "like a Japanese guru"; speaks of the shark as if he were a person with human thoughts – says, for example, that he "may decide he doesn't care"; tells us about the delighted twinkle in the professor's eye as she accepted the gift; tells us about the amusing mental pictures she has of herself using the unusual garment)
- A simile is a comparison that uses *like* or *as*; for example, "*like* a Japanese guru." Can you find and explain the simile at the end of the article? ("like an insect on the tip of a frog's tongue" – author pictures herself as a insect; "tongue" is the trailing red cloth; "frog" is the grouper)
- Use the To think about activity on page 84 of the student text. (Fact – details about sharks, *ama* divers, evolution of shark-protective garment. Fantasy – effectiveness of guru's garment.)

Skill Points

Comprehension

The key comprehension skill presented in the article is as follows:

reading to find supporting details for a topic sentence

Students can be directed to observe and then write a paragraph with a topic sentence and details that support it through completing the following activity.

Say: "An author often places the topic sentence of a paragraph at the beginning of that paragraph. The topic sentence sometimes states very clearly what the reader will find in the paragraph. Look at the topic sentence of the paragraph on page 83":

Now, if a shark comes along and sees a diver in this outfit, there are three different things that may happen.

- How does this topic sentence prepare you to read the rest of the paragraph?
- What will the paragraph be about?
- How many different "things" can you expect to find discussed in the paragraph?
- Briefly summarize the main points of the paragraph.
- Write a similar paragraph of your own, beginning with one of the following topic sentences:

To reach my goal, I would need to do three things.

The detective thought that the treasure might be in one of three places.

The family had three pets, each very different from the others.

- Make sure that the rest of your paragraph follows naturally from the topic sentence, and that the details support the topic sentence.

Vocabulary

Page 82

- One of the strongest shark-protective garments I've ever seen was given to me by Professor Taki-O Yamamoto when he came to visit the Lab.

Use the following strategy to help students understand the underlined word:

Have students search the text immediately before this sentence for clues to this word's meaning.

For example:

garments – " . . . kinds of clothing . . . designed to protect . . . "

3. The Flattered Flying Fish / 85

Departure Points

Writing

- The article you have just read includes both fact and fantasy. Make a chart listing details as one or the other. (To do, page 84, student text)

Art

- Design a shark repellent of your own. What will it look like? How will it work? Actually put together your shark-repellent, or draw a labelled diagram of it.

Drama

- The students may "try out" their shark repellents from the Art Activity above through role-playing. The student who has designed the repellent and several others may take the part of divers. The second group of students may take the part of sharks. The students may need to do more research on deep-sea diving and on the nature of sharks in order to carry out their roles realistically.

Speaking/Listening

- If students have actually been on dives similar to the one described in the selection, have them prepare short oral reports on their experiences to share with the class. Suggest that they include a demonstration of the diver's equipment. If none of the students has first-hand experience with diving, perhaps a diver in the community could be asked to come and give a talk and demonstration.

Starting Points

Suggest students read the poem to see how its tone differs from the tone of the selection, "Attack Off Cape North."

Talking Points

- Why did the shark invite the flying fish to join him? (because he wanted to eat her for dinner)
- What opinion did the flying fish have of herself? (She thought she was good-looking; she tried to make the best of her good looks by "powdering her nose" and wearing pretty clothes.)
- Did the shark understand how the flying fish felt about herself? (yes) How did he make use of his understanding? (flattered her; used her own vanity to trick her into coming to dinner)
- What is the literary device used in the title of the poem? (alliteration)
- Lead students to note the use of fantasy in the poem. As they keynote examples of fantasy, they can observe the connection between these examples and the humorous quality of the poem.

4. Article on Sharks “Alarmist” / 86*



Departure Points

Writing

- Remind students of the poet’s use of alliteration in the title “The Flattered Flying Fish.” Have them try to make up other titles using alliteration. They might wish to make some of their titles using other selections they have read or objects and topics they are familiar with.

Examples:

- The Walloping Window-blind
- Energy and Education
- Design for Driver’s Seats
- Wit and Wisdom

- In what ways would you change the poem if you were writing about a *female* shark and a *male* flying fish? Rewrite the poem in this way, making any changes that seem necessary.

Starting Points

Bring to school several “letters to the editor” columns from newspapers and magazines available locally. Have students examine them. Notice with the students which letters are favorable and which ones are critical. Have students explain the reasons letter-writers give for their positive or negative reactions.

Tell students they are about to read a letter reacting to an article about sharks. As the students read, have them notice whether the letter-writer’s opinion is positive or negative.

Talking Points

- Do you think the letter-writer realizes that sharks can be dangerous? (yes, “9 m child-eating sharks”) What kinds of articles about sharks does she object to? (articles that exaggerate the danger and over-dramatize it, “irresponsible, alarmist articles”)
- Why does she object to such articles? (They result in strong feelings of fear in some children; they can prevent children from enjoying water sports.)
- What is the author’s occupation, or job? (swimming instructor)
- What kinds of experiences and difficulties do you think she sometimes has in teaching children to swim? (Answers will vary.)
- How do you think her experiences have affected her opinion about shark articles written for children? (made her feel concerned about the negative effect these articles can have on children)
- Use the To think about on page 86 of the student text.

*Information to Note

This selection may be a little difficult for some students to read because of the number of multi-syllabic words it contains. The meanings of most of these words can be unlocked quite easily using the context in which they appear

5. Jonah/87*

Departure Points

Writing

- Pretend that you are a lifeguard on an ocean-front beach where sharks are sometimes a problem. Write a letter to the newspaper, replying to the letter written by Catherine Shaw. What do you think young children should be told about sharks? Express your opinion in your letter. (To do, page 86, student text)
 - Over a period of about a week, have the students read about five articles in current newspapers and magazines. Have students keep records of their reactions to the articles by means of a chart.
- Example:

Article	Source	My Reaction	Comments and Reasons
"More Lunch-room Courtesy Needed"	school newspaper, "The Bungle," Nov. 5, 1986	mainly agree	<ul style="list-style-type: none">• have noticed that the lunchroom is messy at times—more courtesy would mean students cleaning up after themselves• writer could also have mentioned the problem of bullies pushing smaller kids around at the water fountain

Stress that reactions may range from agreeing completely, through partly agreeing, through strongly disagreeing.

- Have students choose current newspaper or magazine articles about which they feel strongly and write letters expressing their opinions. These letters may actually be mailed. To avoid disappointment explain that newspapers and magazines often receive great numbers of letters from their readers. Not all letters can be published, so the students should not be discouraged if their letters don't appear in a "letters to the editor" column.

Starting Points

You don't want to end up in a shark's stomach - or in the stomach of a whale or any other sea creature. Here is the short but amazing story of a man who did! As you read, notice the style of the language.

Explain to students that the selection about Jonah was taken from the King James Bible, which was translated from the original languages in the early 1600's.

Talking Points

Draw attention to the meaning of the words

unto

spake

by having students look at the *context* of each to give them clues.

- Jonah prayed unto of the Lord.
- The Lord spake unto the fish.

Suggest that students *substitute* a word for each underlined word.

Examples:

to, before

spoke, talked to

* Information to Note

This selection is presented without comment in the student textbook. You may wish to have students simply read it for interest and enjoyment.

6. The Goldfish/88

Departure Points

Writing

- Pretend you are a reporter writing this story today. How might your language and viewpoint be different from that of the ancient writer? Write the story in the form of a report for a modern newspaper.

Starting Points

- Have students think of a particular fish, animal, bird, or reptile they are familiar with. The creature chosen should preferably be a pet, if there is one in the student's home or neighborhood. Have students compose a brief descriptive sentence about their creature and share their sentences. Tell students that the poem on page 88 is a description of the poet's pet goldfish. Have students compare the poet's impressions of the fish with their own descriptions.

Talking Points

- Why do you suppose the pet says that the goldfish's water-world is "bubble-empearled"? What picture does this adjective create in your mind? (shining bubbles slowly rising through the water; bubbles look like pearls)
- List other effective adjectives that the poet uses to describe the fish's water-world. (clear, shallow, deep, chartless, jet-shadowed, greenish-shallowed)
- The poet seems to be surprised that the goldfish is both "bright" and "cold" at the same time. Why does this fact surprise her? (Brightness suggests burning; fish looks like a torch or brand, but poet knows that he is actually a cold-blooded creature.)
- The poet says that the goldfish is "the little paradox – so bright – so cold." Recall the discussion about the words "bright" and "cold." What do you think the word *paradox* means? (opposites)

7. Mermaids and Manatees/ 89



Departure Points

Writing

- What does the goldfish think of the poet? Write the poem or paragraph that he might write about her, using the same technique.

Research

- Where do goldfish actually come from? Do they live in salt water sometimes, or always in fresh water? Is it true that goldfish will grow to be quite large if they are placed in large bodies of water?

Find out more about goldfish and prepare an oral or written report for the class. If any student has a goldfish at home, he/she may wish to bring it to class for observation.

Starting Points

Have students recall situations where they have heard or read about mermaids. They could share the information they already have acquired. Ask students to explain what a manatee is. If they don't know, suggest that they guess what it might be. Suggest that students read the article to find out what the connection between mermaids and manatees is and see what new information they learn about these sea creatures.

Talking Points

- Use the To think about on page 91 of the student text.
- Having read the whole article, can you suggest another suitable title for it? (Discuss, encouraging the students to suggest titles that give a summary of the article's main idea.)
- What do you think the author's main purposes were in writing the article? (to inform us about the history of mermaid stories; to explain how mermaid stories came about; possibly to discourage a superstitious belief in mermaids; possibly to entertain us)

Skill Points

Comprehension

The key comprehension skills presented in this article are the following ones:

gain understanding of details which support the main idea
evaluate and judge ideas to determine plausibility

- Have students explain in their own words the main idea of the selection. It might be worded similar to the following:

the idea of mermaids probably came from sightings of manatees

- Ask students to skim the selection to find details supporting the main idea such as the following:

manatees often appear with the upper parts of their bodies exposed above water

a sailor at sea a long time might think the upper body of a manatee looks like the upper part of a woman

manatees have fish-like tails that surface when the manatee dives under water

in the retelling of mermaid tales, the face becomes much more attractive than the whiskered face of the manatee

taxidermists made mermaids to sell because they looked a lot more beautiful than stuffed manatees

- Discuss with students whether this theory about the origin of mermaids sounds reasonable to them. Students might enjoy discussing experiences they have had learning that the real thing is not nearly as appealing as the description of it led them to believe.

Vocabulary

Page 89

- Even Columbus had something to say about these alluring creatures.

To help students develop their ability to develop meaning from print use this strategy:

Have students look for a smaller known word in "alluring." If they cannot find the word "lure" suggest it to them. Have them give a synonym for this word and then recall their discussion of mermaids in the Starting Points. Ask them to use their knowledge of mermaid habits to develop a meaning for alluring which would have *some* connection with "lure." Have students try their meaning in the original context to see if it makes sense.

Page 91

- Then one day it was learned that taxidermists in some of the Asian ports were *making* them.

To help students with the meaning of this underlined word have them reread the paragraph in which this sentence appears. Have them speculate on what job a taxidermist does. They should be ready to explain the reasoning that led them to their idea. The following clues would be helpful:

taxidermist – "...stuffed 'mermaids' ... making them"

8. The Mermaid of the Magdalenes/ 92



Departure Points

Speaking /Listening

- Have students discuss facts the article told them about mermaids that they didn't already know (To do, page 91, student text)
- Find a legend or story about a mermaid. Read the story several times until you feel you know it well. Practise telling the story aloud in your own words. When you are ready, tell it to the class.

Art

- Imagine you are an artist who has been asked to illustrate this article for a magazine. Plan and complete one or more drawings or paintings you would use.

Starting Points

If some of the students presented retellings of mermaid stories, as suggested under Departure Points for the article "Mermaids and Manatees," recall them with students. Have students note similarities and differences among the stories. You might summarize these on the board.

If none of the students presented mermaid stories earlier, have them do so in an informal way at this time. Point out that most mermaid stories come to us from other countries. However, Canada has at least one mermaid tale of its own. Suggest that students note how this tale is similar to and/or different from others they have talked about.

Talking Points

- Use the To think about on page 97 of the student text.
- According to the story, why do people call the Magdalene Islands "The Kingdom of Fish"? (because the surrounding waters contain many fish)
- Why were so many sardines killed? (because some traders were greedy and took a great many of them to sell for high prices)
- Why did the maiden start singing? (because she wanted some sardines but couldn't open the box of sardines that she had found)
- How did the skate-fish feel when he heard her song? (disgusted, but too timid to punish her)
- How did the merman feel? (felt that perhaps the maiden would be a suitable wife for him; loved the maiden; however, avoided approaching her after he heard the words of her song – because of his sympathy for the sardines)
- Why did the lobster decide to trick the maiden and take her out to sea? (wasn't afraid of her, knew his power, wanted to punish her for her cruel attitude toward the sardines)
- Why did the maiden never return? (The author doesn't say for sure, but suggests that she is now the merman's wife and is slowly being changed into a fish)

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

evaluate and judge ideas in terms of worth and acceptability

- Discuss with students the fact that authors often reveal their own opinions about things when they write fiction stories.

- Explain that in this legend the author expresses an opinion that is hidden in the story-telling.

- Have students skim the last two paragraphs on page 94 to find answers to the following questions:

What didn't the writer like about fish being canned for food long ago? (There was a great slaughter of sardines.)

How did he feel about the fishermen who caught them? (They were and still are cruel, money-greedy traders.)

- Have students judge the author's opinion in terms of its worth and acceptability by asking the following questions:

How did the author feel about fishermen who were only interested in getting rich rather than caring about material resources?

Do you agree with his opinion? Why or why not?

What examples can you think of today where people waste material resources because they are greedy and selfish?

Vocabulary

Page 92

- Off the east coast of Canada is a group of rugged islands called the Magdalenes.

- They are a lonely, barren group, where grass and flowers and trees grow scantily.

To help students elaborate on meanings for words use this strategy:

Ask students to explain the meaning of the phrases "rugged islands," and "lonely group." Then ask them to substitute other nouns in the phrases and decide which ones still sound right. They should discuss the reasons for their choices. This works toward a sharpening of definition.

For example:

rugged man, rugged birds, rugged building, rugged book

lonely people, lonely animals, lonely forest, lonely pan

Page 96

- The maiden was now sore distressed, for it was growing late and the moon was already far up in the sky.

- He determined to punish her, and he resolved at once upon a crafty trick.

To develop the meaning of the underlined words use this strategy:

Have students use context clues to determine a meaning for the underlined sentence parts. Then have several of them paraphrase these sections. List the paraphrases and have students decide which ones are the most accurate, the most elegant, the most innovative, or the most unusual.

9. Belinda/ 98

Departure Points

Speaking /Listening

- Use the To do on Page 97 of the student text.

Research

- Among the sea creatures mentioned in the story are sardines, a skate-fish, and a lobster. Find out more about one of these. Write one or two paragraphs describing the creature you have chosen. Find or draw a picture to include with your description.

Music

- If some of the students can sing and/or play musical instruments, have them compose melodies to fit the maiden's song of lament in the story. Students could record the melodies by means of written musical notation. Or the melodies could be recorded on tape.
- Some students may wish to write one or more new songs for the maiden. Have them write the kinds of songs that would be suitable for a modern musical based on the legend.

Starting Points

If any students have travelled from one part of Canada to another part that is dramatically different, have them describe their feelings about the effect of the sudden change in geographical surroundings.

Tell the students that they will be reading a poem about a girl named Belinda who was affected by a move she made from a small prairie town to the ocean. Have students find out what the effects were. Students could reread the poem to see how it is similar to and different from the story about the mermaid of the Magdalenes.

Talking Points

- Where did Belinda come from? (a prairie town – no name given)
- How do you think she felt about the ocean? (She probably felt drawn to it. She probably felt that it represented freedom for her.)
- What happened to Belinda? (She saw someone beckoning her from the ocean; she seemed far away in her thoughts; she finally left the shore and followed whatever was beckoning her into the ocean; poem suggests she became a mermaid.)
- Draw students' attention to the phrase *salt-silvered hair*.

Ask the following questions:

What connection is there between an "s" sound and the ocean? (sound of waves)

Why is it appropriate to have this sound repetition in the poem? (poem is about the ocean)

What name is given to the literary device that uses repetition of the same sound? (alliteration)

- Use the To think about on page 99 of the student text. (Answers will vary, but suggest the repetition emphasizes the person in the poem, emphasizes the calling of her to the place where the mermaids play.)

10. Seventy Years of Canadian History Discovered/ 101*



Departure Points

Speaking/Listening

- How does the poem about Belinda make you feel? Express your own feelings about it. Share your feelings with the class.
- Students could later express their feelings in one of the following ways:

- write a poem
- create realistic or abstract paintings
- create realistic or abstract shapes from modelling clay
- develop dances or other body movements that convey feelings
- retell the story of Belinda in other ways

- Students could discuss the following questions:

What similarities might Belinda have found between the ocean and the prairie?

In what important way are both the ocean and the prairie different from the mountains?

How would the prairie compare with a rocky, wooded area containing many lakes?

- Have students find another poem about mermaids and compare it to the one they have just read. They might also find a poem about mermen. Students could share their comparisons with the rest of the class. (To do, page 99, student text)

Writing

- Have students think about their favorite part of Canada and write two or three paragraphs telling why they like it. They could compare it with another part of Canada whose geography is quite different.

Starting Points

The selection “Seventy Years of Canadian History Discovered” is about whalers from Basque who spent their summers in Canada more than three hundred years ago. Read the introductions to the selection and the first paragraph of the article aloud. Ask students what they think happened next. Have them speculate on what happened to the seventy-five men, the barrels of whale oil, and all the other things that were on board the *San Juan*. Ask students:

Do you think parts of the *San Juan* might still be lying on the ocean floor in Red Bay Harbor, Labrador?

Have students read the rest of the article to find out what happened when divers actually did search for the *San Juan*.

*Information to Note

In the introductions to the selection and in the text of the article there are references to:

- Basque fishermen (101)
- Basque sailing ships (101)
- Basque whaling ships (103)
- Basque records from Spain (105)
- early Basques in Canada (105)

With students locate the Basque Provinces in northern Spain. Explain that the people of this region are called Basques.

Talking Points

- When was the *San Juan* first found? (Labor Day, 1978)
- What did the divers see when they found the *San Juan*? (layers of silt and kelp covering the remains; timbers with carpenters' marks on them; an anchor; a rope running from one end of the ship to the other; a shapeless lump that was the remains of a cannon; oak barrel staves; jawbone of a whale; rigging; bits of pottery)
- Why was the discovery of the *San Juan* such an exciting event? (because it told historians something new about the little-known period of Canadian history between Cartier, 1534, and Champlain, 1604)
- What other important information has come out of Mrs. Barkham's work? (details about the way whaling voyages were carried out; land sites of the early Basques in Canada)
- What two ancient mysteries have Dr. Tuck and his workers solved? (source of red clay tiles and source of white whalebones at Red Bay Harbor – both from Basque whaling settlements)
- Use the To think about on page 106 of the student text. (Have students explain their answers. Answers will vary.)

Skill Points

Comprehension

The key comprehension skill presented in this excerpt is as follows:

evaluate and judge ideas by drawing conclusions

- Have students refer to the To do on page 106 of the student text.
- Assist students to find the two main clues that led Mrs. Barkham to draw some significant conclusions.
- With students, chart the clues Mrs. Barkham used and the conclusions she reached. Your chart might be similar to the following one:

Clues Mrs. Barkham Used	Conclusions She Reached
1. insurance claims from 1500's	1. (a) facts about the <i>San Juan</i> (b) facts about other Spanish Basque ships that hunted whales along the coast of Labrador
2. place names from Basque records – compared with corresponding names and places on modern maps	2. (a) pinpointed wreck of <i>San Juan</i> (b) learned details about the way in which whaling voyages were carried out

- Suggest that students find and add to their charts the two other groups in the selection that used clues to draw conclusions. Students should be able to chart information such as the following on their own:

Clues Divers Used	Conclusions They Reached
1. finding that the <i>San Juan</i> had no gold coins	1. <i>San Juan</i> not on a voyage to obtain gold treasures
2. timbers sticking out of mud floor of ocean	2. timbers actually support beams from a 16th century ship

Clues Archaeology Diggers Used	Conclusions They Reached
1. location of land site provided by Mrs. Barkham	1. artifacts found told of way of life of Basque whalers while in Canada

- Students could draw conclusions about the importance and the worth of the different clues.

- You might ask questions such as the following:

Why were the conclusions Mrs. Barkham reached the most important conclusions? (Without her research the divers and diggers wouldn't have known where to start working.)

How does the work of Mrs. Barkham, the divers, and diggers help us understand Canadian history? (It answers the following questions: 1. Where were the Basque whaling stations in Canada? 2. Why did children find red clay tiles at Red Bay Harbor? 3. Why were there so many whalebones along the coast of Labrador?)

- The photographs of dives reveal interesting clues about the way divers gain information. Make sure discussion about the photographs and captions is included in the skill points.

Vocabulary

Page 101

- Recently a Parks Canada diving crew donned their wet suits, topped up their air tanks, and plunged into Labrador's cold waters.

To develop meaning for this underlined word, have students give synonyms for it. Then have them check their words in the original context to see if they make sense.

Page 105

- There are also iron knives used for mincing whale blubber.

To extend the meaning for this underlined word have students give a synonym for it in this context. Then have them discuss what the expression "He doesn't mince any words" might mean. Ask them to think of other examples of expressions that use the word "mince."

Departure Points

Writing

- Pretend that you are an archaeologist. You have found the remains of an amazing civilization that nobody has ever heard of before. Write a story describing your discovery.

Research

- Look at encyclopedias, history books, and other suitable reference materials to find out more about Jacques Cartier and Samuel de Champlain, the two explorers mentioned in the article. Write a brief report on *one* of these explorers.

CULMINATING THE THEME

- Have the students decide on a sea creature, person, or object to symbolize or represent each selection in the chapter.

Examples:

"A Japanese Shark Repellent for the Shark Lady" might be represented by the figure of a deep-sea diver.

"Jonah" might be represented by a large fish with the figure of a man inside.

- Designate a large tub, cardboard box, or other suitable container as an "ocean" in which all of the symbols and representations can be placed. Then have the students prepare a simple cardboard cutout of each symbol or representation. On the front they should include suitable details depicting the sea creature, person, or object. On the back of the cutout, have them briefly note:

what the selection was about.

what interesting new information they gained from the selection.

what reading, thinking, writing, or other skills they feel they improved through the study of the selection.

- Decisions on how to make the cutouts and what to write on them could be made by the class as a whole. Then groups could be assigned various cutouts to complete.

EVALUATING THE THEME

- The "Summary Activity" on page 107 of the student text provides a strategy for evaluating the theme selections. As students discuss their answers, have them provide reasons for making their decisions.

Answers are as follows:

reality – factual article

reality – the Magdalenes can be found on maps of Canada's East Coast

fantasy – sharks don't talk

reality – children *do* develop fears of water because of tales about sharks

fantasy – not a true story

fantasy – mermaids don't really exist

reality – based on factual information

- Remind students of the various literary forms of the sections in the chapter. Have them classify the selections according to literary form.

Examples:

fictional story – "Attack Off Cape North"

poems – "The Flattered Flying Fish," "The Goldfish," "Belinda"

autobiography – "A Japanese Shark-Repellent for the Shark Lady"

letter – "Article on Sharks 'Alarmist'"

narrative – "Jonah"

factual articles – "Mermaids and Manatees," "Seventy Years of Canadian History Discovered"

folktale – "The Mermaid of the Magdalenes"

- Have students find other examples of selections that deal with the sea or with underwater creatures. They could find some selections to fit each category listed.

Examples:

fictional stories – *Moby Dick* by Herman Melville and *The Old Man and the Sea* by Ernest Hemingway.

folktale – "The Little Mermaid" by Hans Christian Anderson

- Students could prepare dramatic readings of some of the selections they find. The selections might be put together in booklet form as the students' own chapter on underwater creatures.



Choose A Word

OVERVIEW

In order to illustrate the great variety of ways in which people communicate, the chapter begins with several short selections on specialized forms of language. The selection "The 'Q' Signal System," page 110, gives a sample conversation between two amateur radio operators. "Kids with Handicaps Talk with Symbols," page 113, tells how children crippled by cerebral palsy communicate by means of Blissymbolics.

"Picture-Writing System Invented," page 116, describes an Inuit system of "shorthand" that helped to bridge the gap between an old and a new culture. "Bob Tanner Joins the Mounties," page 120, deals with a very modern question: How do you talk to a computer? Emily Dickinson's poem, "The Snow," page 123, creates beautifully imaginative word-pictures illustrating the richness of the language. Moving to an examination of more standard language, the chapter next presents the article "Taming the Language," page 124, which deals with the development of English dictionaries. This article is followed by a group of short excerpts on the origins of interesting "Canadian Place Names," page 129. The selection "A Nice Imaginative Name . . ." page 133, tells about a girl who liked to invent her own place names. Next, two short sports biographies, pages 139 and 141, illustrate the special language of sports. These biographies also serve to introduce the chapter's concluding selection: an excerpt from Carol Bolt's play *Cyclone Jack*, page 143, about Tom Longboat, an outstanding Canadian athlete of the early 1900's.

SPIL/R

Objectives

- using collective nouns
- writing factual paragraphs
- understanding the word history of reference texts' names
- understanding the special language of sports and games
- using nouns and noun phrases as appositives
- using indefinite pronouns
- writing narrative paragraphs
- understanding the word history of Canadian place names
- understanding the word history of the names of Canada's provinces

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - non-fiction:
 - Collective Names for Animals p. 72
 - Sports Jargon p. 76, p. 77
 - Word Origins and Their Romantic Stories p. 78
 - The Quick and Easy Guide to Tennis p. 79
 - Labelling the Land p. 84
 - Clouds p. 87
 - The Stories Behind Words p. 88
 - North York Pupils' Choice of Words p. 89
 - cartoons:
 - Peanuts* p. 87
 - Place Names* p. 85
 - Football* p. 76
- developing writing skills
 - using collective nouns p. 74, **p. 73**
 - using nouns and noun phrases as appositives p. 80, **p. 77**
 - using indefinite pronouns p. 81, **p. 77**
- additional reading on the theme p. 70, p. 71, p. 89, **p. 71, p. 83**

Products

Speaking/Listening

- discussing invented words **p. 70**
- discussing the meaning of students' names **p. 71**
- discussing shades of meaning **p. 73**
- discussing "slang" and "cliché" **p. 75**
- giving an oral report on astronomical names **p. 81**

Writing

- writing a factual paragraph about animals p. 75
- writing a narrative paragraph about sports p. 82
- writing place names and stories to explain them p. 85
- writing a monologue from different points of view **p. 75**
- writing a paragraph about the rules of a sport **p. 76**
- writing a report on a table tennis tournament **p. 76**
- writing similes and metaphors to describe clouds **p. 81**

Drama

- pantomiming **p. 71, p. 79**

Art

- illustrating place names p. 85, **p. 80**

Research

- researching sports terms p. 77
- preparing a report on name origins **p. 72**
- studying research sources **p. 74**
- finding sports words' origins **p. 75**
- researching origins of sports and games **p. 76**
- finding origins of Canadian place names **p. 79, p. 80**
- listing examples of regional expressions and dialect **p. 82**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Choose A Word

Focus:

exploring different aspects of communication

Topics:

- subject area terms
- symbols
- codes
- gestures
- origins
- word choice
- language styles

SPIR

Objectives

- appreciate and respond to simple figurative language — personification
- appreciate, understand, and respond to picturesque language
- locate specific information by reading to find answers to questions
- reconstruct information by recording/organizing on time lines
- gain literal and inferential comprehension of sequence of events
- use sequence of events to determine causes and effects

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - Bob Tanner Joins the Mounties p. 120
 - A Nice Imaginative Name p. 133
 - Cyclone Jack p. 143
 - poetry:
 - The Snow p. 123
 - non-fiction:
 - The "Q" Signal System p. 110
 - Kids with Handicaps Talk with Symbols p. 113
 - Picture-Writing System Invented p. 116
 - Taming the Language p. 124
 - Canadian Place Names p. 129
 - Nancy Garapick p. 139
 - Tom Longboat p. 141
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing a skill (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 96, p. 97

Products

Speaking/Listening

- responding to art p. 104

Writing

- writing dialogue in CB codes p. 101
- writing a story p. 102, p. 106, p. 110
- writing a travel brochure p. 113
- writing an ad p. 113
- writing biographies p. 114, p. 157
- writing letters p. 117
- creating computer questions p. 106
- writing a paragraph about place names p. 111, p. 130
- writing captions p. 113, p. 137
- writing a fictional speech p. 117, p. 156
- writing signal answers p. 101
- charting symbols p. 104

Drama

- using body language p. 102
- dramatizing computer characters p. 106
- dramatizing characters p. 113, p. 117
- acting as a sports commentator p. 117, p. 156, p. 157

Art

- making time zone maps p. 101
- picture symbols p. 104, p. 119

Research

- investigating the use of the Twenty-Four Hour Clock p. 101
- finding out about cerebral palsy p. 102
- learning about library reference material p. 110
- researching students' names p. 111
- researching words of Canadian origin p. 127, p. 110
- researching difficulties p. 102
- researching athletes p. 114

OBJECTIVES

Main Objective	The students will be asked to:
Appreciating the Choice of Language	<ul style="list-style-type: none">• appreciate and respond to simple figurative language — personification• appreciate, understand, and respond to picturesque language
Other Objectives	The students will be asked to:
Understanding Sequence and Structure	<ul style="list-style-type: none">• gain literal and inferential comprehension of sequence of events• use sequence of events to determine cause and effect
Using Study Skills	<ul style="list-style-type: none">• locate specific information by reading to find answers to questions• reconstruct information by recording/organizing on a time line

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Write the word *communication* on the board. Have students briefly discuss what the word means to them. Tell them that you are going to demonstrate several different forms of communication. Have students explain what the differences are between them.

Begin by pointing at two of the students and beckoning them to follow you out of the room. Do not use any words. If other students start to follow as well, stop them by raising your hand and shaking your head. After the two students have understood your signals and followed you out of the room, return with them and again, using signals only, indicate that they may take their seats.

Pick up a textbook students are familiar with and read two or three paragraphs aloud. Write the following mathematical statements on the board:

$5 + 3 = 8$
 $27 - 8 = 19$
 $10 \times 4 = 40$

Discuss the demonstrations, asking questions such as:

“How did _____ and _____ (mention the students’ names) know that I wanted them to follow me out of the room?” (because of hand signals, facial expression, and other “body language”)

“What information did I communicate to you by reading from the textbook?” (Have students mention some ideas and facts from the paragraphs you read.)

“What form did the communication take that time?” (written words being changed into spoken words as they were read aloud)

“Did I use words when I wrote the mathematical statements on the board?” (no)

“Why were you able to understand the mathematical statements, even though I didn’t use any words?” (because they are made up of numerals and symbols that we recognize)

“What are the meanings of the symbols I used?” (+ means *plus*; – means *minus*; \times means *multiplied by*; = means *equals*)

“Do you know any other mathematical symbols?” (\div means *divided by* . . .)

Summarize the activity by writing the title *Forms of Human Communication* on the board. With the students' help, list the forms that you have demonstrated:

- body language
- written words
- spoken words
- symbols

If you wish, have student volunteers demonstrate forms of communication you have listed, or any other forms they can think of.

Tell students they will be learning about some interesting forms of human communication in this chapter. The focus of the chapter will be on *words* and various *symbols* that represent words.

ONGOING ACTIVITIES FOR THE THEME

1. Sketch a tree like the following one on the board. The roots stand for human beings. The trunk stands for human communication. The branches stand for the many different forms human communication takes. Have students suggest as many forms as they can. During the study of the theme, have them add new forms of communication as they learn about them.

2. Ask students questions such as:

Why do we say that modern English is a Germanic language? (because it can be traced back through Middle English, Old English, and Anglo-Frisian to West Germanic)

Why do we call French a Latin language? (because we can trace it back to Old Latin, one of the Italic languages)

What are some other Latin languages? (Portuguese, Italian, Spanish, Rumanian . . .)

What are some of the main language groups among Canada's Native peoples? (Inuit, Algonquian, Athapaskan, Iroquoian, Salishan . . .)

Interested students might explore questions such as these. If your students come from various ethnic backgrounds, encourage them to investigate the particular languages connected with their backgrounds. The information they find might be shared with the class in the form of language charts, samples of literature written in various languages, and/or phrase booklets in which phrases are given first in the foreign language and then in English.

3. Point out that a sport usually has a group of terms that is connected with it.

Example:

In hockey people talk about *blue lines*, *icing the puck*, *netminders*, *penalty-boxes*.

Have students mention terms connected with sports they enjoy. Individuals or groups of students could tape-record the language and sounds of various sports. Tape-recordings can be brought to school, identified by the class, and kept in a listening library of sports language.

4. Tape-record a class discussion. If possible, avoid letting the students know this is happening. Later, play the tape for them, asking them to notice how they use words. Discuss how they might improve their oral expression with regard to choice of vocabulary, correctness of grammar, clarity in expressing their ideas. Then stage another class discussion for taping. However, this time tell the class that you are recording the discussion. Afterward, play the tape for them and have them notice ways in which they have improved their use of oral language.

5. Write on the board several common proverbs such as:

A stitch in time saves nine.

Nothing ventured, nothing gained.

All that glitters is not gold.

A bird in the hand is worth two in the bush.

A new broom sweeps clean.

It's a case of the pot calling the kettle black.

Point out that proverbs such as these are picturesque ways of stating important ideas. Many proverbs are actually based on metaphors. If you wish, discuss metaphors more fully. Then guide the students to begin their own "proverb collection" that they will continue to add to during the study of this theme. You may wish to divide the class into two or three groups for this activity. The groups could compete to see which one can collect the most proverbs.

6. Have as many of the following books as possible available for extended reading.

Bibliography:

Amon, Aline. *Talking Hands: Indian Sign Language*. Doubleday. 1968.

How to communicate in Indian sign language.

Gr. 4-7.

* Avis, Walter S. and A.M. Kinloch. *Writings on Canadian English: An Annotated Bibliography*.

Fitzhenry & Whiteside. 1978.

Annotated entries on Canadian language history, lexicography, spelling, dialects, slang, folklore, and usage.

Professional.

Brandeth, Gyles. *The Biggest Tongue-Twister Book in the World*. 1978. Sterling Publishing Co., Inc.

Hilarious tongue twisters.

Gr. 4-7.

Corbett, Scott. *The Big Joke Game*. E.P. Dutton & Co. 1972.

Limericks, jokes, and puns abound in this tale.

Gr. 3-6.

Farb, Peter. *Word Play: What Happens When People Talk*. Bantam. 1975.

An interdisciplinary approach to an analysis of language.

Gr. 9-12.

* Hamilton, William B. *The Macmillan Book of Canadian Place Names*. Macmillan. 1978.

Over 2500 place names from all of Canada.

General.

Kettlekamp, Larry. *Astrology, Wisdom of the Stars*. Wm. Morrow. 1973.

An introduction to astrology.

Gr. 4-7.

Lambert, Eloise and Maria Pei. *Our Names: Where They Came From and What They Mean*. Lothrop, Lee & Shepard. 1960.

An analysis of family names, first names, and names of things.

Reference.

*Lee, Dennis. *Alligator Pie*. Macmillan. 1974.

Delightful nonsense poems for all ages.

Gr. 2 and up.

*Lee, Dennis. *Garbage Delight*. Macmillan. 1977.

Canadian nonsense verse.

General.

*McConnell, R.E. *Our Own Voice: Canadian English and How it is Studied*. Gage. 1978.

The development and dialects of Canadian English.

Gr. 7 and up.

*McKim, Audrey and Dodie McKim. *Pun and Fuzzles*. Scholastic-TAB. 1974.

Riddles, jokes, puns, and limericks.

Gr. 4-8.

*O'Byrne, Lorainne. *What Is It? A Gallery of Historic Phrases*. Boston Mills Press. 1977.

A booklet explaining phrases which originated from activities of earlier times such as, "strike while the iron is hot" and "upper crust."

General.

Schiller, Andrew and Wm. A. Jenkins. *Junior Thesaurus: In Other Words II*. Lothrop, Lee & Shepard. 1978.

A junior version of the standard thesaurus.

Gr. 4-8.

Webster, David. *More Brain Boosters*. Doubleday. 1975.

Riddles, puzzles, and experiments.

Gr. 3-7.

*Canadian Titles



INTEGRATION WITH STARTING
POINTS IN LANGUAGE

Starting Points in Language Revised/D

Pages 72-73. Starting Point Activities

- 5. Page 87. Another example of specialized language is presented here. A cartoon, a paragraph, and a table on language are used to discuss clouds.
- 6. Page 72. A news item promotes discussion of specialized words used in describing groups of animals. Collective nouns, and word histories are explored in this context.
- 8. Page 88. "The Stories Behind Words" helps develop a greater awareness of language.
- 9. Page 89. The article discusses choice of words and changing use of words. It relates to the discussion of Samuel Johnson's dictionary in "Taming the Language."

Starting Points in Reading /D

Pages 108-109. Chapter Opener; overview of the theme

- 1. Page 110. In "The 'Q' Signal System" two amateur radio operators communicate by means of a code.
- 2. Page 113. "Kids with Handicaps Talk with Symbols" demonstrates how "pictographs" and "ideographs" help children with cerebral palsy to communicate.
- 3. Page 116. "Picture-Writing System Invented" illustrates another picture-writing communication device.
- 4. Page 120. "Bob Tanner Joins the Mounties" introduces the reader to the concept of computer language.
- 7. Page 124. "Taming the Language" introduces some of the history of dictionaries and explains why they were needed.

Starting Points in Language Revised /D

11. Page 84. The article "Labelling the Land" helps students understand the word history of Canadian place names.

14. Pages 76-79. Examples and discussion of specialized language used in sports and games are presented here.

Starting Points in Reading /D

10. Page 129. "Canadian Place Names" gives the origins of some interesting place names in our country.

12. Page 133. "A Nice Imaginative Name . . ." is a story about a young girl who invents romantic names for people and places.

13. Page 139. Sports biographies of Nancy Garapick and Tom Longboat tell the stories of these two athletes in sports language.

15. Page 143. Another example of communication in the sports world is offered in the excerpt from the play *Cyclone Jack*.

16. Page 123. A selection which uses vivid language to communicate pictures is found in the poem "Snow" by Emily Dickinson.

1. The “Q” Signal System /110*

Starting Points

If possible obtain pictures, books, and/or articles about amateur radio. Briefly discuss amateur radio operation with the students, having them share any information they have.

If necessary, explain that amateur radio operators (called *hams* for short) are people who can talk with each other over long distances by means of special radio equipment in their own homes. Hams have obtained a basic knowledge of the principles of radio communication, and have passed a test and obtained a license to operate their private stations (popularly known as *ham shacks*).

If the subject of CB radio is raised, explain that it is somewhat different. The equipment is not as complex. CBers communicate only over relatively short distances, while hams are able to talk with people in countries around the world. A CB operator needs a licence but is not required to pass a test. Tell the students that amateur radio operators use a special code, based on Morse code. By means of the international “Q” signals, two hams from different countries can communicate even if they don’t know one another’s language. Explain that the selection they are about to read gives a sample conversation between amateur radio operators. One of the operators is communicating from a station on a powerboat which is offshore near St. John, New Brunswick.

Have the students read the selection. Ask students to observe the method ham operators use for asking and answering questions.

* Information to Note

Radiotelegraphers use many abbreviations to save time when they talk to each other. Over a long period of time many abbreviations have become standard usage. A series of three-letter signals are used as abbreviations for questions that are frequently asked. The system for the three-letter signals is referred to as the “Q” *Signals*. Any “Q” signal followed by a question mark is taken as a question, and a “Q” signal without the question mark is the answer. It is a three-letter system because “Q” plus two letters allows 26 × 26 possibilities for questions that can be asked. Other examples of common “Q” signals are the following:

- QRM? Are you being interfered with?
- QRN? Are you being troubled by static?
- QRQ? Shall I send faster?
- QRS? Shall I send more slowly?
- QRT? Shall I stop sending?
- QRZ? Who is calling me?

Books for radio or ham operators should provide the complete list of “Q” signals.

Talking Points

- Why are the “Q” signals called *international*? (because they can be understood by amateur radio operators around the world, regardless of language)
- What are the letters used to ask the question, “Are you busy?” (QRL?) What are the letters used to answer, “I am busy”? (QRL) What is the only difference between the question and the answer? (The question ends with a question mark.)
- Can you find other examples of questions and answers that are exactly the same except for the question mark? (QRU?/QRU, QRV?/QRV, QSQ?/QSQ)
- Using the international “Q” signals, how would you say “My location is Thunder Bay, Ontario”? (QTH Thunder Bay, Ontario.) How would you say “Is Bill Bailey on board?” (QSQ Bill Bailey?)
- Do you think something like the “Q” signals could be developed to make everyday conversation faster and more efficient? (Discuss.)

2. Kids with Handicaps Talk with Symbols /113*

□ □ □

Departure Points

Art

• Some students may wish to make their own time-zone maps of Canada. Point out that there are neighboring time zones you have not yet mentioned such as:

- Greenland Standard Time to the east
- Yukon Standard Time to the west
- Alaska-Hawaii Standard Time to the west
- Bering Standard Time to the west

Students may wish to include these zones on their maps.

Research

• Point out that amateur radio operators commonly use the twenty-four-hour clock because it is recognized internationally and because it is less confusing than a.m. and p.m. specifications. Students could find other examples of the use of the twenty-four-hour clock and discuss whether they think all Canadians should adopt the use of the twenty-four-hour clock. Have them make a chart listing the advantages and disadvantages of a twenty-four-hour clock.

Writing

• If the students are interested in CB radio, provide them with some examples of the 10-code used by CBers:

- 10-1 Can't copy your signal.
- 10-2 Your signal is good.
- 10-3 Stop transmitting.
- 10-4 O.K.
- 10-5 Please pass this message on.
- 10-6 I'm busy. Please stand by.
- 10-9 Please repeat your message.
- 10-12 I have visitors.

Have the students write imaginary dialogues between CBers on the highway.

• Before students try the To do activity on page 111 of the student text, provide the following information:

The large powerboat is travelling at fifteen kilometres per hour on Lake Odomee at five o'clock in the afternoon, Newfoundland Standard Time. On board are Henry Hyde and Dr. Ralph Sanderson. Have students include this information in their answers.

Starting Points

If students have started a proverb collection, as suggested in Ongoing Activities for the Theme, have them choose enough proverbs for half of the class and write each on a slip of paper. (If your class has not begun a proverb collection, introduce a few proverbs now.)

Place the students in pairs. To *one* member of each pair, give a folded slip of paper with a proverb on it. Tell students that the person who has the proverb must try to communicate it to his/her partner without using spoken or written language or body language. He/she may use only pictures or symbols drawn on paper.

Give the pairs several minutes to work. The partner who is watching guesses and states orally what he/she thinks the sentence is. The demonstrating partner may respond to these guesses only by saying yes or no. Continue until at last some of the proverbs have been successfully communicated. Then tell the students that they are going to be reading an article about a system of symbols for children who cannot communicate with spoken or written language. Have the students read the article to find out what pictographs and ideographs are.

*Information to Note

Some students may find this selection a little difficult to read because of the number of multi-syllabic words it includes. Before beginning to read the article it might be helpful for these students to discuss titles and words such as:

Ontario Society for Crippled Children
Blissymbolics Communication Service
instructional programs
technical aids
coding systems

Talking Points

- Use the To think about on page 115 of the student text.
- Who invented the system of symbols that came to be known as Blissymbolics? (Charles Bliss, an engineer from Austria)
- Why were Mrs. McNaughton and her staff searching for a new method of communication? (They wanted a system that could be used by children whose handicaps prevented them from speaking.)
- Why do you suppose the number of Bliss symbols was increased? (There were probably not enough to say all the things the children might want to communicate.)
- What is the purpose of the Blissymbolics Communication Service? (to determine the needs of children who might use the symbols, and to help the children and their teachers)
- How do you think Mrs. McNaughton feels about the children who are handicapped by cerebral palsy? (She cares about them, understands their feelings, wants to help them.)

Departure Points

Research

- Some students may wish to find out more about the medical condition known as cerebral palsy. They might try to find answers to questions such as: What are the causes? What are the effects of the condition? What kinds of people are most commonly affected? Is there a cure? What kinds of care and treatment are usually given to people suffering from cerebral palsy?
- Use the To do on page 115 of the student text.

Writing

- Write a story about a real or imaginary friend or relative who has a handicap.

Drama

- List several storybooks that are familiar to most students. Have volunteers represent the books. The volunteers line up in a row. Each volunteer could hold up a piece of paper on which the title of his /her book is written.

Other students in the class now take turns choosing "books". When a student calls out a particular title, the volunteer who is holding that title steps forward. He /she must then use body language to portray a character from the book. The students who are watching try to guess which character is being portrayed.

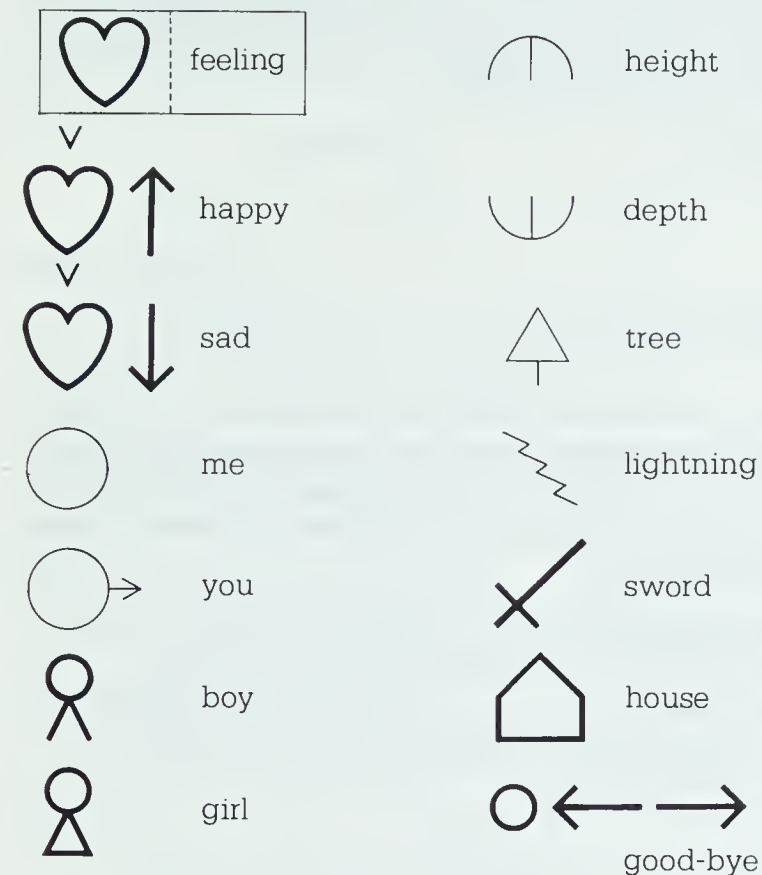
3. Picture-Writing System

Invented /116



Starting Points

Put the following symbols and definitions on slips of paper in such a way that you can cut the slips in half to divide each symbol from its definition.



Cut the slips of paper in half. Place them all in a hat or box. If there is not a slip of paper for each student, add a few more symbols and definitions.

Have each student draw a slip of paper. Then have the students try to match the symbols with the definitions. When they have done so, explain that some of the symbols are actually Blissymbolics (see "Kids with Handicaps Talk with Symbols"). Ask various students how they finally managed to match their symbols with the definitions. Tell them that they will be reading an article about two women who made up a whole new system of writing, using symbols something like the ones you have just been discussing. Ask students to find out what led the women to develop a new kind of Inuit picture-writing and learn how it was important.

Before beginning the reading, point out or have a student point out the Kotzebue Sound area of Alaska, where the events took place. Also tell the students that the article was written in 1971 by Dorothy Jean Ray, who is a *linguist* (person who studies languages).

Talking Points

- Did Lily's father understand English well? (no) Did Lily understand it well? (yes) Why did Lily start drawing the pictures, or symbols, for her father? (to help him understand and remember English Bible verses that he wanted to memorize)
- Do the Inuit people still use the writing system that Lily and her mother developed? (no) Why not? (probably because they no longer need it; probably many of them can read and write English well now)
- What does the author think of the writing system that Lily and her mother developed? According to the author, why is it important and interesting? (different from other kinds of Inuit writing used in the area; showed a great deal of imagination; used simple pictures but conveyed complex ideas; seemed almost like visual poetry; was a kind of bridge between the Inuit culture and the English one)
- Use the To think about on page 118 of the student text.

Skill Points

Comprehension

The key comprehension skill presented in this article is as follows:

gain literal and inferential comprehension of sequence of events

Assist students to note the order of events in this selection by asking the following questions:

- When did Lily Ekak Savok first tell the author about the picture-writing that she and her mother had developed? (1964)
- When did the author go back to learn more about the picture-writing? (1968)
- According to what Lily remembered, when did she first start using pictures to explain English words and phrases? (about 1914)
- When did her mother go around teaching the system to people in other villages? (in the years following its development in 1914)
- When had Inuit in northern Alaska started drawing pictures for trading purposes? (late 1800's)

Suggest that students include these events on a time line such as the following:

	late 1800's - Inuit start drawing pictures for trading purposes.
	1914 - Lily and her mother start recording pictures to explain English words.
	1914 - Lily's mother teaches this writing system to Inuit people in nearby villages.
	1964 - Lily first tells the author about her picture-writing system.
	1968 - The author learns more about the system.


Point out that an author sometimes does not describe events in the order in which they occurred. This happens particularly in newspaper and magazine articles. However, we can usually determine the order by looking for clues such as dates.


Departure Points

Writing


• Remind the students of the words *pictograph* and *ideograph*, which they encountered in the selection "Kids with Handicaps Talk with Symbols." Remind them that a pictograph is a symbol that looks like the thing it represents. An ideograph represents an idea. Give them some examples:


pictographs

 apple

 arrow

ideographs

 ← → good-bye

 trust

Have the students classify the symbols in the system of writing developed by Lily and her mother. Which are pictographs? Which are ideographs? Have them also classify the symbols used in the Starting Points section for this selection.

Have students make a "pictograph-ideograph" chart. Encourage them to find and /or make up further examples. (Pictographs may be found in abundance in cave paintings and rock drawings made by some primitive peoples.)

Art

- Find one or two poems that are rich in imagery. Challenge the students to "translate" the poems into picture-writing. They may use both pictographs and ideographs, but no words.
- Have students develop some symbols for a picture-writing system of their own. Ask them to write two or three sentences using their new system. (To do, page 119, student text)

Speaking /Listening

• Divide the class into groups. Give each group an actual piece of Inuit art (carving, painting) or a picture of one. If the pieces of art have stories or legends connected with them, share these with the students. Then tell them that each group is to respond in some way to the work of art and its story.

Possibilities include:

- writing a sequel to the legend or story
- making up a poem about the work of art
- preparing a suitable dance
- preparing a dramatization

As the groups make their presentations, they should first show their works of art and explain what they are going to do.

4. Bob Tanner Joins the Mounties /120



Starting Points

Obtain several computer print-out sheets and distribute them among the students. Discuss various ways in which computers are used in our modern world. Tell students that police forces such as the RCMP use computers too. The excerpt they will be reading is about a young RCMP officer and his first use of a computer on the job. Have students find out why the computer was used.

Talking Points

- Use the To think about on page 122 of the student text.
- What is the meaning of the letters QV? (I have a question.) What other form of communication do these letters remind you of? (the international "Q" code used by amateur radio operators)
- How long did it take the computer to reply to Bob's question? (less than ten seconds)
- From the computer message, can you tell when Pete Redmond was born? (September 25, 1942) How old would he be now? (discuss)
- From the excerpt, what can you gather about the usefulness of computers to a police force? (They store information about known criminals; the information is available very quickly when needed.)

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

appreciate and respond to simple figurative language – personification

Students can be assisted to find the personification in this selection by discussing the following comment and question:

- A writer sometimes tries to make a non-living thing seem like a person. Often the effect is to increase our interest in and understanding of that thing. In what ways does the writer make computers seem like people in the excerpt? (In the first paragraph he says that the keyboard "came to life –he could feel it trembling"; in the third paragraph he says that the bank of computers "waited for his questions"; in the fourth paragraph he implies that Bob was talking to the computers –he was "telling the computers that he had a question.")
- Tell students the figure of speech a writer uses when making a non-living thing seem like a person is called *personification*. Have students discuss questions such as the following:

Do you think we should treat computers as humans? Explain your answer.

Why does it seem so easy for some people to think of computers as human?

- Use the To do on page 122 of the student text.

Vocabulary

Page 120 (Story Introduction)

- As we see in the following excerpt from *Bob Tanner Joins the Mounties*, talking to a computer requires a special procedure and even a special kind of language.

To develop students' awareness of refinements of meaning use this strategy. Have the students give a synonym for the underlined word. Then have them differentiate between a procedure, a process, and a system. Have them define some of the characteristics of a procedure and think of examples of this in their own environment. Ask students to describe the connection between routine and procedure.

Page 121

- Over 3000 km away, in a low, black, bunker-like building, a bank of computers waited for his question.

To expand the students' awareness of words with multiple meanings use this strategy. Have students think of other situations where "bank" has the same meaning as it does in the above context (a bank of filing cabinets). Then have them use "bank" in as many different contexts as they can. Have students describe the differences in meaning.

For example:

The Bank of Canada
you can bank on it
the plane banked
a snowbank

Departure Points

Writing

- Pretend that you have a direct computer connection to one of the following:

the Canadian Police Information Center in Ottawa
a computer that has scanned your entire body, noting all the details about your physical condition and state of health

a computer information service

List at least five questions that you would ask the computer or group of computers.

- Your family has a computer called *Instant Answer* (*Ina* for short). However, Ina is tired of answering questions. Write a story about her rebellion and its effects on your family.

Drama

- Write a short play about two computers. Your play takes place on a planet completely inhabited by computers. Your two computers meet on the street. They are having a conversation about the weather, their health, their jobs, and so on.

Have either groups or individuals prepare the play.

Completed plays may be presented to the class.

5. The Snow / 123

Starting Points

This image-filled poem presents quite a contrast to the more technical characteristics of our language highlighted in previous selections. Students should enjoy listening to the artistic flow of the language as the poem is read to them. Suggest that they listen for two of the snow pictures that the writer creates. Students could listen to the poem a second time to find some of the things the writer compares snow to.

Talking Points

- What are some of the things snow does, according to the writer?

sifts through the woods

fills the wrinkles in the road

makes the mountain and plain look even

wraps the rails of fences until they can't be seen

makes a crystal veil

fills summer's empty room

ruffles wrists of posts

- What was the snow that powdered the woods compared to? (sieve)
- What does the writer compare a snowy mountain and plain to? (an even face with an unbroken forehead)
- How does the snow treat the fence? (wraps it rail by rail until the rails look like fleece)
- Where might the wrists of posts be? (at the bottom)
How might the snow ruffle them? (Answers will vary.)
- How does snow ' . . . still its artisans like ghosts, / Denying they have been'? (Answers will vary.)
- What are some of the pictures painted by snow that you have seen? (Answers will vary.)

Departure Points

Art

- Students could take photographs or make illustrations of favorite scenes from the poem. Suggest that under the visual they write the line or lines from the poem. The visuals with their captions could be displayed for others to see.

Extended Reading

- Have visual poems for students to read at a reading centre. Students could select one they particularly like.

6. Taming the Language /124 *



Starting Points

Obtain several different general dictionaries for the students to examine. Before the class begins, write on the board the dictionary entry for a word such as *communicate*.

Example:

com•mu•ni•cate (kə muˈnə kat ˈ) *v.* **-cated, -cating.**
1 pass along; transfer: *A stove communicates heat to a room.* **2** give (information) by talking, writing, etc.; talk, write, telephone, telegraph, etc.; send and receive messages. **3** be connected: *The dining room communicates with the kitchen.*

from the *Canadian Senior Dictionary*, edited by Avis, Drysdale, Gregg, Scargill (Gage).

Ask students the following questions:

Why do we use dictionaries? (Accept any reasonable answers.)

What can we learn about a word from a dictionary?

Call students' attention to the dictionary entry that you have written on the board. As necessary, guide them to see that a dictionary entry gives us the following information:

- spelling
- pronunciation (e.g., ka-MYOO-na-kayt)
- part of speech (e.g., verb)
- meaning or meanings
- different forms (e.g., communicated, communicating)

Tell students that people have not always had dictionaries to give them this kind of information about words. The article they are about to read tells about the development of some of the first dictionaries in the English language. Have students read the selection to find out

- why dictionaries were first written.
- how they have changed through the years.

* Information to Note

Some students may experience difficulty with this selection because of the number of proper nouns included. It may assist these students to make a list of the titles of the various dictionaries referred to. They could also record the examples of words that were found in the dictionaries described. For further vocabulary strategies see Vocabulary, page 109.

Talking Points

- What was the purpose of the small dictionaries of the 1600's? (to define only certain difficult words)
- Why did Dr. Samuel Johnson bring out his dictionary? (He wanted to set a standard for the language; he wanted to keep the language from changing so rapidly.)
- In what ways was Dr. Johnson's dictionary important and remarkable? (became the greatest authority on the English language; was mostly the work of one person)
- Why do people find Dr. Johnson's definition of *oats* humorous? (because it contains a good-natured joke about the Scottish people – says they eat a grain that is regarded as food for horses in England)
- Often a writer's opinions come through in his/her writing, even when the subject is factual. From Johnson's definition of *opera*, what do you gather about his opinion of this kind of music? (thinks it is strange and ridiculous)
- Why did Noah Webster feel that a new dictionary was necessary? (felt that American English was not the same as the English spoken in Britain; wanted to set down standards of American usage, pronunciation, and spelling)
- Why was the preparation of the *Oxford English Dictionary* such a large task? (The editors wanted to include every English word from the year 1000 to the time of writing; all meanings and uses of each word were to be explained; many quotes were to be included.)
- Use the To think about on page 127 of the student text. (Answers will vary.)

Skill Points

Comprehension

The key comprehension skills presented in this article are as follows:

locate specific information by reading to find answers to questions

reconstruct information by recording/organizing on a time line

It is often easier for students to follow the time sequence of an article if the writer discusses the events in the order in which they happened, as Howard Greenfeld did in the article about dictionaries. However, if there are a number of events, it may be difficult to keep a clear picture of their order in mind.

Recall with students the time period in which dictionaries were first published (1600's)

- Have students skim the article to find the date that the complete *Oxford English Dictionary* was published (1928)
- Ask students to find dates for the events that occurred between the 1600's and 1928. The dates and events could be listed as follows:
1658 – Seventh edition of Phillips' dictionary
1755 – Samuel Johnson's dictionary
1828 – Noah Webster's dictionary
1884 – *Oxford English Dictionary* through part of the letter a only
- Have students prepare a time line showing the range of events from the 1600's through 1928.

Vocabulary

Page 124

- We take dictionaries for granted today.

To develop awareness of this idiomatic expression use this strategy. Have students give a synonym for the expression. Then have them explore other idiomatic expressions that use "taking."

For example:

- an idea taking hold
- someone who takes to another person
- in filming: "That's a take!"

Page 124

- It was a useful reference, far greater in its scope than any similar book before it.

To develop students' ability to gain meaning from their vocabulary use this strategy. Have students give a synonym for this word and test it in the original context. Then have them look up the word in a dictionary and choose the meaning that most closely matches the meaning in this context.

Departure Points

Research

• If possible, take students to a large public library where they may see a variety of different dictionaries. Have them try to locate some of the dictionaries mentioned in the article. Also point out the specialized dictionaries.

Examples:

- medical dictionaries
- music dictionaries
- biographical dictionaries
- dictionaries of foreign languages

Ask the students how they might use specialized dictionaries like these. Arrange the visit ahead of time, and try to enlist the help of a librarian. He /she might display the various dictionaries and perhaps speak briefly about their history and use.

• Some of the following words have a distinctively Canadian origin. Others originated elsewhere, but have taken on a special meaning in relation to Canadian life. Look in a dictionary to find the meaning and pronunciation of each word. (If possible use a dictionary published in Canada.)

- caboose
- cache
- cariote
- dugout
- kerosene
- lobstick
- mackinaw
- mukluk
- sasquatch

(To do, page 127, student text)

- pictograph
- dictionary
- grammar
- abbreviate
- symbol
- define
- dialect
- bilingual

Also, prepare a colored set of four cards. On these cards write the terms:

- pronunciation
- part of speech
- meaning
- forms

Make sure each student has a dictionary. Then play the game as follows:

Display a colored card; for example, *part of speech*. Then display one of the word cards; for example, *dialect*.

Students compete to see who can be first to find the part of speech of the word *dialect* in the dictionary.

If you wish, appoint a scorekeeper to record the number of correct answers given by each student. You may also wish to give various students the opportunity to act as the "caller" – displaying pairs of cards for the class.

Writing

• Give each student a number at random. The student is to turn to that page in his /her dictionary and write a paragraph or story incorporating words defined on that page. Challenge the students to use their ingenuity in including as many of the dictionary words as possible. You may wish to specify that they may use any form of word that they want to.

Example: they need not say *communicate*, but may say *communicates*, *communicated*, or *communicating* instead.

7. Canadian Place Names / 129



Starting Points

Write the following place names on the board:

Glace Bay

Mimico

Medicine Hat

Kicking Horse Pass

Have students briefly speculate on how these Canadian place names originated. Which ones may have come from a language other than English? What events might have taken place to give rise to the names?

Tell the students that they will be reading some short excerpts that give the answers to these questions. Have students notice the different ways in which some Canadian places received their names.

Talking Points

- Which of the place names mentioned came from a French word? (Glace Bay)
- Which came from a Mississauga Indian word? (Mimico) Why do you suppose many place names in Canada take their names from the languages of the native peoples? (because the native peoples were here long before European explorers and settlers; explorers and settlers often continued using a place name that had first been given by native people)
- Which of the place names has the most interesting origin, in your opinion? Explain your choice. (Answers will vary.)
- Which place names are located in eastern Canada? (Glace Bay, Mimico) Which ones are in western Canada? (Medicine Hat, Kicking Horse Pass)
- Have students explore the meaning of the words, "rendering him unconscious," page 130. Is anyone ever "rendered conscious"? What other words are used in a fixed way with "render"? (render payment, a tax, a service, a drawing, a song, fat)

Departure Points

Writing

- Look at a map of your province or territory and choose a place name that interests you. *Make up* an origin for your place name. It may be completely imaginary if you wish. Write a paragraph explaining the origin of your place name.

Research

- Write on the board a few common names for people, together with their meanings and origins.

Carol – *joyous song* – French

Ann – *full of mercy, grace, and prayer* – Hebrew

Lois – *battle maiden* – Greek

Donald – *world ruler* – Celtic

Leo – *lion; like a lion* – Latin

Lowell – *beloved* – Anglo-Saxon

Have students research the meanings of their own names, both given names and family names. The origins of given names can usually be found in books of "names for baby." The origins of many family names can be found in genealogical books, which are usually included under the general subject of *history* in public libraries.

- Use the To do on page 130 of the student text.
- Students might write the information about their names on silhouettes of themselves, which they have drawn and cut out. A group of such silhouettes could be displayed in the classroom.

8. A Nice Imaginative Name . . . /133



Starting Points

Draw a simple picket-fence on the board. Ask students to think about what might be behind the fence. Write the word *imagination* on the board. Ask students to explain the word. Point out that they were using imagination when they thought about what might be behind the fence. Tell them that they are going to be reading an excerpt about a girl who was very fond of using her imagination. Have students note the imaginative names she created.

Talking Points

- Is this a factual or a narrative piece of writing? (narrative) How do you know? (It is written in an imaginative and artistic manner; it includes a lot of conversation, which is more common in narrative writing; it includes several figures of speech such as similes and metaphors; it is the kind of writing you would be more likely to find in a novel than in a textbook.)
- What kind of a person do you think Anne was? (an orphan; very talkative; extremely imaginative; probably quite intelligent; appreciative of natural beauty; possibly a rather lonely person)
- What kind of a person do you think Matthew was? (a farmer; not particularly talkative; had a "down-to-earth" way of looking at things; very practical; perhaps not particularly imaginative)
- What do you think will happen when Matthew and Ann reach Green Gables? (Allow students to speculate; if some have read the book *Ann of Green Gables*, have them tell what they remember about what happened.)
- Use the To think about on page 137 of the student text.

Skill Points

The key comprehension skill presented in this story is as follows:

appreciate, understand, and respond to picturesque language

Employ strategies such as the following ones to focus on the picturesque language in this story.

- Ask students to skim pages 133 and 134 to find phrases or groups of words that describe things in words students would not likely use themselves, but which give vivid pictures.
- Chart their list. It might appear as follows:

Page 133 - one long canopy of snowy fragrant bloom
Page 134 - her face lifted rapturously to the white splendor above
Page 134 - visions trooping splendidly across the glowing background
Page 134 - a bustling little village . . . small boys hooted . . .
Page 134 - Matthew ventured at last, accounting for her long visitation of dumbness . . .
Page 134 - She came out of her reverie with a deep sigh and looked at him with the dreamy gaze of a soul that had been wandering afar, star-led.

- Discuss the list, finding out which examples of picturesque language students find most interesting and most colorful.
- Students could translate each example into everyday language to observe the contrast between the two forms of language.
- Have students locate examples of picturesque language in the remaining three pages of the story and add them to the above. You might suggest that these pages contain at least six examples.
- Students could choose one piece of picturesque language from the chart and write a short paragraph explaining what it makes them think of.

Vocabulary

Page 134

• She leaned back in the buggy, her thin hands clasped before her, her face lifted rapturously to the white splendor above.

• "I guess you're feeling pretty tired and hungry," Matthew ventured at last, accounting for her long visitation of dumbness with the only reason he could think of.

Page 136

• Matthew ruminated.

To help students gain meaning from the underlined words use this strategy. Have the students describe the characters of Anne and Matthew. Then have them imagine the situation in which each sentence occurs. How will Anne react to great beauty? How will Matthew be likely to react when he feels uncomfortable? How does Matthew think? In contrast to Anne's constant chatter what does her silence make her suddenly seem like? What does Matthew do when he is asked a question for which he doesn't have an answer?

Departure Points*Drama*

• Pretend that you are going on a day-long train trip. As you enter the passenger coach, there are only two seats left. One is beside Matthew Cuthbert. The other is beside Anne Shirley. Which seat would you choose? Write part of the dialogue that might take place between you and *either* Matthew or Anne during the train trip. Students could work in pairs to present their dialogues to the class.

Writing

• Think of a place that you find particularly beautiful. Use your imagination to give it a new name. Then write a description of the place in a style similar to the style you might find in a brochure from a travel agency. Students could read their descriptions aloud and have the class guess the real names of the places described.

• You are selling a new line of blue jeans and jackets to a store. You must try to convince the store owners that, if they carry this particular line, teen-age customers will rush into the store. Write down what you would say to persuade the store owners to purchase your jeans and jackets.

• Bring slides and /or pictures from magazines and your own collections of scenery and calendar art showing fall leaves and other vivid scenes. Write captions naming the scene. Expand your captions to three or four good descriptive sentences. Compare what you have written with effective descriptions in your favorite books or with descriptions written by classmates. (To do, page 137, student text)

9. Sports Biographies: Nancy Garapick and Tom Longboat /139 and 141

Starting Points

If the students have been making tape-recordings of the language and sounds of various sports, as suggested in the section Ongoing Activities for the Theme, play two or three of the tapes at this time. If any of the tapes deal with swimming or long-distance running, these would be especially appropriate.

If the students have not been making sports tape-recordings, ask them at this time for special words and terms that are connected with various sports. Example: in baseball, people talk about things like *home runs*, *shortstops*, *pitchers*, *stealing bases*, *umpires*. List the terms students mention in connection with various sports. If any students are familiar with swimming competition or long-distance running, have them mention terms that are particularly relevant to these sports.

Tell students they will be reading short biographies (life stories) of two famous athletes. Have them watch for special sports language as they read.

Talking Points

- Use the To think about on page 140 of the student text.
- Why do reference sources such as *Encyclopedia Canadiana* use so many abbreviations and symbols? (Because they want to get a lot of information into a small space.)
- Which of the articles is about a person in recent sports history? (the one about Nancy Garapick) Which article did you find easier to understand? Why? (Answers will vary.)
- Are the articles about Nancy Garapick and Tom Longboat factual or narrative? (factual)
- What kind of language do writers usually use in factual paragraphs? (precise, straightforward: may use a few vivid descriptive words and a few figures of speech)

Departure Points

Research

- Have students find out more about their favorite athletes from sports magazines, books, and reference works such as encyclopedias and sports dictionaries. Students could write the information in the same style as appeared in the Nancy Garapick and Tom Longboat articles.
- Have students confirm their understanding of the selection on Nancy Garapick by answering the following questions:

- When was Nancy Garapick born? How old would she be now?
- Where did she go to school? What is the meaning of the abbreviation *Jr.*? the letters *HS*? Is the name of your school ever written in a short form? If so, what is the form?
- What medals has Nancy Garapick won?
- Where does she live? What is the meaning of the abbreviation *res.*?
- Did you understand all of the swimming terms used in the biography of Nancy Garapick? Discuss the following terms with your friends. If you still can't get the meaning, use dictionaries, encyclopedias, and /or other reference books to find their meanings.
 - backstroke
 - butterfly
 - heats
 - meets
- any other terms whose meanings are unclear to you (To do, page 140, student text.)

Writing

- Have students write imaginary biographies of themselves as leading sports figures. Suggest that they use a factual style.

10. Cyclone Jack /142

Starting Points

If possible, display one or more pictures of Tom Longboat. Tell students that he was an Onondaga Indian from the Six Nations Reserve near Brantford, Ontario. Ask them to find out what they can about the Onondaga people and/or the Six Nations Reserve. Have each student try to find at least one fact to share with the class.

Tell the class that they will be reading part of an imaginative play about Tom and the Boston Marathon that he won in 1907. Point out that Cyclone Jack was a nickname for Tom Longboat. Ask students to find out why Tom went to the Boston Marathon and what happened there.

Talking Points

- At the beginning of the excerpt, what was the meaning of the words “On your mark. Get set”? (words commonly used to start a race; used here to introduce a song about Tom running)
- Reread the crowd’s cheer beginning, “Ah, vi vi vi.” What nonsense syllables and words are used in the cheer? (ah, vi, vum, vannibal, rah) What pairs of rhyming words and syllables can you find in the cheer? (rat-trap/cat-trap, cannibal/vannibal, bah/rah) What effect does the cheer have in the play? (conveys excitement; tells us something about the mood of the crowd)
- What did Ashley mean when he said he wanted Tom to train? (wanted him to practise regularly and systematically) In what different ways do athletes usually train? (do exercises to increase the efficiency of their muscles; practise their particular sport for many hours a day . . .) Why had Tom never done any formal training? (didn’t seem to need it; running was part of his culture and part of his life; it came naturally to him)
- Do you think Tom felt he was doing anything really unusual by winning so many races? (no) What did he mean by the following lines?
“ . . . I’m not the fastest Onondaga marathoner /I’m the only Onondaga here.” (meant that there were other Onondagas who could run just as fast or faster than he could)
- Do you think Ashley really understood Tom Longboat as a person? (probably not) Explain your answer by referring to the excerpt. (Ashley wants Tom to train when it seems obvious he doesn’t need to train to win races; he wants to impose on Tom a kind of discipline that is really foreign to Tom’s nature and culture; he doesn’t really seem to listen to what Tom is saying; he doesn’t seem to be interested in Tom’s background . . .)
- Use the To think about on page 156 of the student text.

Skill Points

Comprehension

The key comprehension skill presented in this play is as follows:

use sequence of events to determine causes and effects

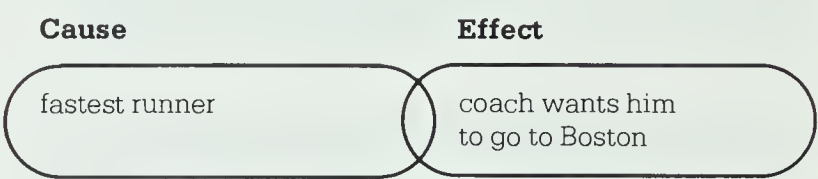
The following strategy might be used to assist students in developing the above skill.

- Have students skim the play to locate the main events that occurred. These should be listed for everyone to see. The list could be similar to the following:

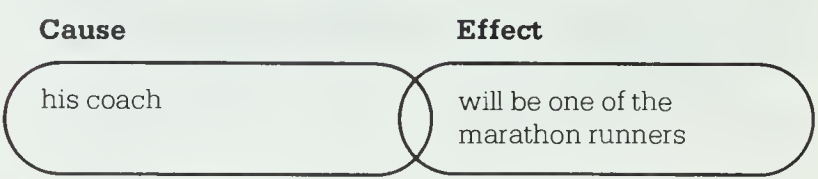
- Tom Longboat won the Caledonia Marathon in early 1907
- Tom took a train from Brantford to Boston
- Tom ran in the Boston Marathon
- Tom won the race

- Review these events by discussing the cause and effects (or results) of each one. The causes and effects could be stated briefly in a chain of links. The chain might look similar to the following:

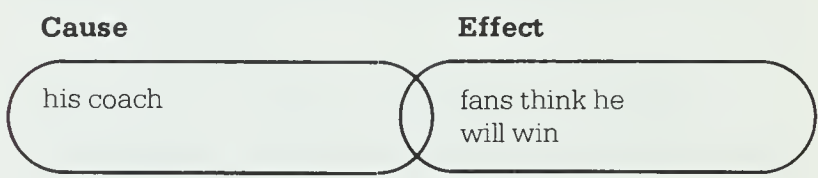
Tom won the Caledonia Marathon



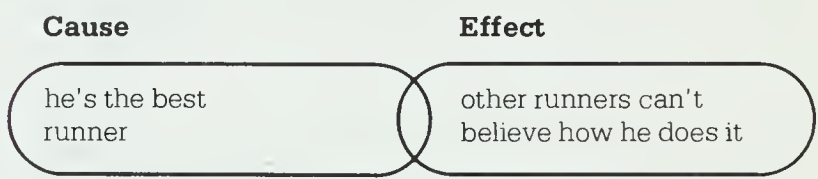
Tom took a train from Brantford to Boston



Tom runs in the Boston Marathon



Tom wins the race



- Suggest that students locate the causes and effects of some of the less significant events in the play.

Vocabulary

Page 146

- Well, you can't train on a train.

To develop word meanings use this strategy. Have students paraphrase this expression. Then have them search their own vocabularies for other examples like this. Ask them if it is possible to:

- rock a rock
- board a board
- range a range

Have them give as many other examples as possible.

Departure Points

Writing

- Look back at the cheer near the beginning of the excerpt. What other sports cheers do you know? Write a sports cheer of your own.
- How might Tom have described his experiences in Boston to his family and friends back home? Write two imaginary letters from Tom to someone back on the reserve near Brantford. One letter is written before the race. The other is written afterward.

Drama

- Use the To do on page 156 of the student text.
- You may wish to work with the class to dramatize all or part of the excerpt. If you decide to do this, please note that the play is protected by copyright and should not be performed without the author's permission. She may be contacted through her agent:

Mr. Ralph Zimmerman
c /o Great North Agency Limited,
207 Adelaide Street East,
Toronto, Ontario.
M5A 1M8

CULMINATING THE THEME

• If the students have been making a communication tree, as described in the section Ongoing Activities for the Theme, page 95, have them now complete it. Have them look back over the selections in the chapter, writing the titles of appropriate selections on the different branches.

Examples:

They might write the title "Picture-Writing System Invented" on branches labelled *pictographs* and *ideographs*.

They might write the title "Cyclone Jack" on branches labelled *standard written language* and *slang*, since both are found in the selection.

They might also write the title "Cyclone Jack" on a branch labelled *body language* since sports can be understood as a specific kind of body language.

If students did not make a communication tree, have them prepare a simple one at this time. You may wish to have them label branches with only the kinds of communication specifically mentioned in the chapter. They should then add the appropriate titles, as above.

EVALUATING THE THEME

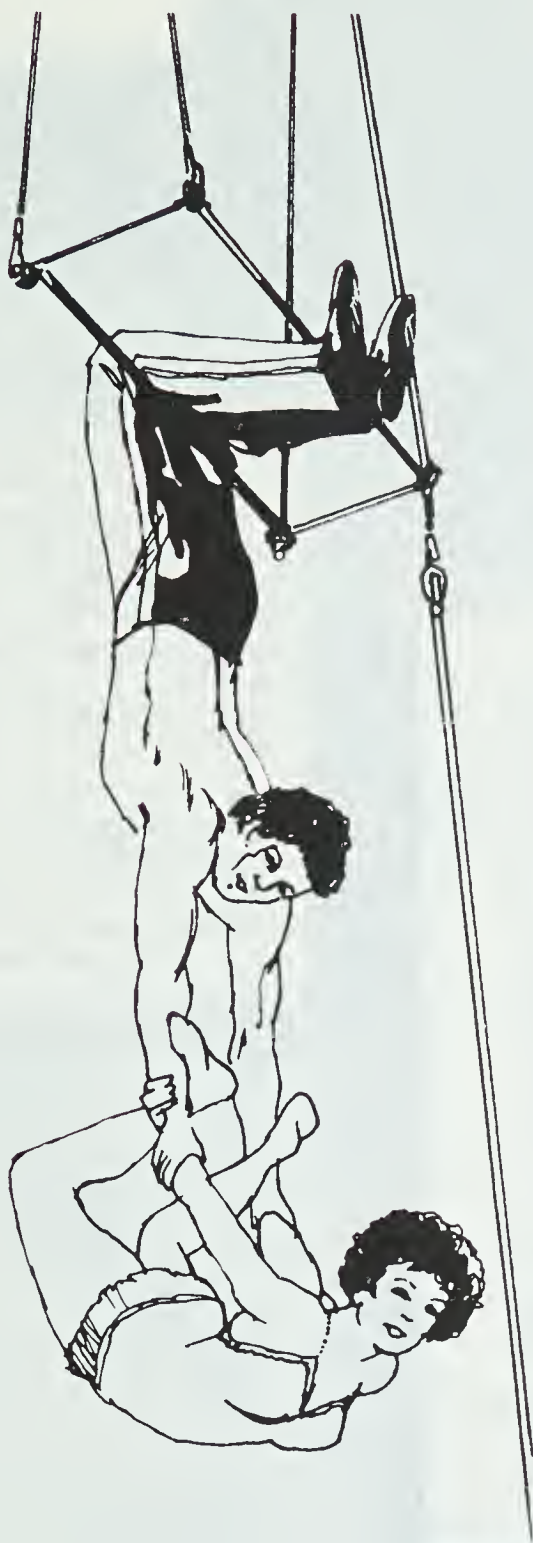
• Have students use what they have learned about language in this theme to develop a space-age language for the future. The language might include spoken words for verbal communication; written words for use on automatic "thought typewriters" (by means of which people could write down ideas simply by thinking them into special typewriters); a system of symbols for use by robots, etc.

• Since the emphasis in this theme has been on language, students might pick key words from the various selections and use them in crossword puzzles. Once the puzzles have been completed, pairs of students might exchange them for solving. Some students may wish to make up other kinds of word puzzles using key words and phrases from selections in the chapter.

• In order to evaluate what the students have learned about symbols as a means of communication, you might wish to have them design "proverb spoons." Each student chooses a proverb from among those discussed during the theme or from some other source. He /she then designs a spoon that portrays the idea of the proverb without the use of words.

• The "Summary Activity" on page 157 of the student text provides four activities as a means of evaluating the content of the theme. The following are answers to the first activity.

1. The parcel weighed 7 kg.
2. The total length of the marathon was 41 km.
3. The speed limit on Wiebe Avenue is 60 km /h.
4. The correct time in Vancouver was 1800 PST.
5. Jill is 135 cm tall.



They Dared To Be Different

OVERVIEW

This chapter begins by describing some people who have unusual and daring occupations. There's circus performer "Micheline Jacquinet, Trapeze Artist," page 160, followed by a letter written by a girl who came from Russia to Canada, page 163. Then there's ballet dancer Karen Kain, subject of the autobiographical article "I Used to Hang From the Pipes On the Ceiling," page 165. Moving into the fascinating world of the magician, we have Doug Henning, who tells us, "I've Always Believed in Magic," page 170.

"Irma Wright, Champion of the Flying Fingers" page 177, was a woman who pursued a more common occupation, but in an uncommon way. Irma, like Billy Wilson in the article "Lack of Size No Problem for Yeomen's 'Midget' Winger," page 183, had to cope with the challenge of being physically "different" from a lot of her contemporaries. The chapter concludes with a consideration of what constitutes a *hero*, and two stories of outstanding individuals who may qualify for that title. "I Am the Doctor; I Will Go" page 187, is the moving account of Dr. Elizabeth Scott Matheson, pioneer physician and missionary at Onion Lake, Saskatchewan. "Don't Go Away From Where Joe Is," page 194, tells the story of a kind-hearted Barbadian immigrant to Vancouver and the unique contribution that he made to the lives of children in that city.

Objectives

- using verb phrases to describe past, present, and future time
- using the active and passive voice of verbs
- understanding autobiographies and biographies

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - non-fiction:
 - Blondin p. 90, p. 92, p. 93
 - On Thin Ice p. 90, p. 96, p. 97
 - Houdini p. 91, p. 94, p. 95
 - Gold Rush Stories p. 98
 - Laura Secord p. 100
 - Marilyn Bell p. 100
 - Canadian Entry p. 101
 - Canadians, A Book of Biographies p. 101
 - I Married the Klondike p. 102
- developing writing skills
 - using verb phrases to describe past, present, and future time p. 103, **p. 91**
 - using the active and passive voice of verbs p. 104, **p. 91**
- additional reading on the theme p. 99, **p. 94**

Products

Speaking/Listening

- presenting a TV talk show p. 105
- discussing differences **p. 85**
- discussing word meanings **p. 86**
- discussing motivation for achievement **p. 86**
- discussing muscle control **p. 87**
- discussing the voice of verbs **p. 91**
- giving an oral report on a biography **p. 93**
- discussing differing biographies **p. 93**

Writing

- writing a headline p. 97
- writing to create an image p. 101
- writing a speaker introduction p. 105
- writing a dedication text p. 105
- writing a letter of recommendation p. 105
- writing a film outline and dialogue p. 105
- writing a paragraph on hero-worship **p. 84**
- listing and describing hobbies **p. 84**
- writing paragraphs **p. 85, p. 88**
- writing a life story **p. 90**
- writing imitations poems **p. 91**
- rewriting paragraphs in a different voice **p. 92**
- writing contrasting autobiographies **p. 93**

Drama

- acting out an interview **p. 86, p. 89**
- miming tightrope walking **p. 87**
- producing a dramatic presentation of a poem **p. 91**

Art

- designing a poster p. 93
- designing a record jacket p. 105

Research

- preparing a presentation of a life story p. 105
- researching acrobatic feats **p. 85**
- researching the Cariboo gold rush **p. 88**
- researching and preparing reports **p. 89**
- researching a life story **p. 89**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

They Dared To Be Different

Focus:

exploring personality and qualifications as they relate to achievements in various fields

Topics:

• athletes • performers • entertainers • professions

SPIR

Objectives

- understanding the structure of different forms of non-fiction — autobiography, lead in an article or essay
- use sequence of events to determine causes and effects
- evaluate and judge ideas in terms of personal experience
- evaluate and judge ideas to determine motivation, attitudes
- evaluate and judge ideas by drawing conclusions
- evaluate and judge ideas in terms of worth, acceptability

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - non-fiction:
 - Micheline Jacquinot, Trapeze Artist p. 160
 - "I Used to Hang From the Pipes On the Ceiling" p. 165
 - "I've Always Believed in Magic" p. 170
 - Irma Wright, Champion of the Flying Fingers p. 177
 - Lack of Size No Problem for Yeoman's "Midget" Winger p. 183
 - "I Am the Doctor; I Will Go" p. 187
 - "Don't Go Away From Where Joe Is" p. 194
 - fiction:
 - On the Ship "Laconia" p. 163
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 123

Products

Speaking/Listening

- discussing risky jobs p. 162, p. 127
- discussing a title p. 196, p. 139
- discussing typing and its applications p. 134
- discussing writing styles p. 129
- listening to a demonstration of lifesaving techniques p. 139
- discussing responses p. 131
- discussing a form p. 185, p. 135

Writing

- preparing notes for an oral report p. 181, p. 134
- preparing a time line p. 168, p. 129
- writing a biographical or autobiographical story p. 127
- writing a recipe for becoming a ballet dancer p. 129
- writing a story p. 131, p. 140
- writing a character sketch p. 134
- writing letters to an advice columnist p. 135
- listing hockey teams p. 135
- rewriting a story from another character's viewpoint p. 137
- listing books p. 193, p. 137
- writing monument inscriptions p. 139, p. 140
- writing a book of records p. 123

Drama

- acting out a scene with a circus barker p. 127
- performing magic tricks p. 131
- playing the role of a swimming instructor p. 139

Research

- researching the career of a ballet performer p. 129
- finding out about early medical instruments p. 137
- researching people p. 122, p. 128
- researching ocean liner facilities p. 128

OBJECTIVES

Main Objective	The students will be asked to:
Understanding Sequence and Structure	<ul style="list-style-type: none"> • identify and respond to different forms of writing <ul style="list-style-type: none"> – understanding the structure of different forms of non-fiction — autobiography, lead in an article or essay • use sequence of events to determine causes and effects

Other Objectives	The students will be asked to:
Making Judgments	<ul style="list-style-type: none"> • evaluate and judge ideas in terms of personal experience • evaluate and judge ideas to determine motivation, attitudes • evaluate and judge ideas by drawing conclusions • evaluate and judge ideas in terms of worth, acceptability

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Display a series of pictures from magazines which show someone ballet dancing, performing a magic trick, working on a trapeze, typing, playing hockey, and working on a patient in a hospital. Display cards upon which are written descriptive words such as graceful, fast, fearless, innovative, persevering, bold, unorthodox. Use words which will match your pictures. Have students match the descriptive words to the pictures. They should be aware that one word could match several pictures. Discuss with them people they know or have heard of to whom these descriptive words could apply. Elicit from them that this type of person is usually seen as “different” and discuss whether this is an easy or difficult thing to be in our society. Give students the title “They Dared To Be Different” and discuss the use of the word *dared*. Ask them which of the above pictures representing the theme does not seem to fit this title and why. Tell students that they will discover why all of the pictures belong in this category as they work through the theme.

ONGOING ACTIVITIES FOR THE THEME

1. Divide the class into four groups. Beginning with 1900-1920, assign each group a twenty-year period of history. Throughout this theme have each group research to find as many people as possible in their time period who “dared to be different.” As they find these individuals have them place the names on a chart giving the dates and areas of achievement. Have students collect the vocabulary associated with each area of achievement. Students should group these special language words under appropriate headings when the activity is completed.
2. Have each student choose a biographical or autobiographical book to read. As your study of the theme progresses, have individuals give brief talks on their books. A book talk might include some or all of the following information:
 - the setting in time and place
 - the main events described
 - the personality of the main character
 - why the reader liked or did not like the book
3. Discuss with the students interesting people who are “making history” right now. Such people might include politicians, singers, athletes, and other prominent figures whose accomplishments are still too recent to have been

written about in book form. Have individuals or groups choose prominent figures and gather all the information they can about them from TV, radio, newspapers, and magazines. In connection with this activity, you may wish to introduce the students to the use of vertical files in the library, or ask a librarian to do a brief presentation on the subject.

4. Bring to class one or more copies of the *Guinness Book of Records* for the students to examine. Point out that the people mentioned in these books are not famous in the usual sense of the word, but they certainly qualify as "daring to be different."

Organize school or class contests to find champions in various pursuits like those described in the *Guinness Book of Records*. Have the students make up their own book of records. Ensure that all of the contests involve safe activities that do not break school rules.

5. Have as many of the following titles as possible available throughout the theme for extended reading.

Bibliography:

*Barkhouse, Joyce. *George Dawson, the Little Giant*. Clarke Irwin. 1975.

The biography of a Canadian hero who overcame physical disabilities to become Director of the Geological Survey of Canada in 1895.

Gr. 5-8.

*Bassett, John M. *Allan Napier MacNab*. Fitzhenry & Whiteside. 1974.

Life of the Laird of Dundurn Castle, Hamilton, Ontario.

Gr. 4-8.

*Bassett, John M. *Timothy Eaton*. Fitzhenry & Whiteside. 1975.

The man who built the Eaton's department store chain is profiled.

Gr. 4-8.

*Coucill, Irma. *Founders & Guardians: 72 Portraits and Biographies*. John Wiley and Sons, Canada, Ltd. 1978.

Fathers of Confederation, Prime Ministers and Governors General are profiled.

Gr. 6-12.

*Epps, Bernard. *The Outlaw of Megantic*. McClelland & Stewart. 1973.

The tragic story of Donald Morrison, who set off one of the longest manhunts in Canadian history.

Gr. 8-12.

*Hoope, Elizabeth L. *Medicine Maid*. Mika Publishing Company. 1977.

The story of a young girl captured by the Delaware Indians.

Gr. 4-7.

*Humphrey, Jack and Janis Nostbakken. *The Canadian Inventions Book*. Greey de Pencier. 1979.

Canadian inventors and their inventions.

Gr. 5 and up.

*Lee, Norman. *Klondike Cattle Drive: The Journal of Norman Lee*. Mitchell Press. 1968.

Lee, a B.C. rancher decided to search for gold in the Klondike and he kept a diary of his trip which he later rewrote for his family.

Gr. 7 and up.

*Lunn, Janet. *Larger than Life: True Stories of Canadian Heroes*. Press Porcepic. 1978.

A collection of ten true stories of heroic Canadians.

Gr. 6-8.

*McLaughlin, Florence. *First Lady of Upper Canada*. Macmillan. 1973.

The travels of Elizabeth Simcoe.

Gr. 5 and up.

*Neering, Rosemary. *Emily Carr*. Fitzhenry & Whiteside. 1975.

One of Canada's foremost painters.

Gr. 4-8.

*Norcross, E. Blanche. *Pioneers Everyone. Canadian Women of Achievement*. Macmillan.

Biographies of Canadian women who pioneered in the wilderness and in the professions.

Gr. 5-9.

*Robinson, Helen Caister. *Joseph Brant; a Man for his People*. Academic Press. 1971.

Life of the Mohawk Indian Chief for whom Brantford, Ontario is named.

Gr. 5-8.

*Sheffe, Norman. *Canadian Portraits*. McGraw-Hill Ryerson. 1973.

Lives of six famous Canadians.

Gr. 4-7.

*Such, Peter. *Soundprints*. Clarke Irwin. 1973.

Biographies of 6 contemporary Canadian composers.

Gr. 7-12.

*Tennant, Veronica. *On Stage Please*. McClelland & Stewart. 1977.

A young girl's life at the National Ballet School.

Gr. 4-6.

*Wallace, William Stewart. *The Macmillan Dictionary of Canadian Biography*. Macmillan. 1978.

In one volume, over 5000 biographical sketches of prominent Canadians from earliest times to 1976. Reference.

*Canadian Titles

INTEGRATION WITH STARTING
POINTS IN LANGUAGE

Starting Points in Language Revised/ D

Pages 90-91. Starting Point Activities

- 1. Page 92. The acrobat Blondin is featured with a highlight from his career.
- 4. Pages 91, 94-95. Erich Weiss, the great Houdini, is featured in these excerpts.
- 7. Page 96. These excerpts tell some of the story of a brother-sister championship skating team, the Jelineks.

Starting Points in Reading/ D

Pages 158-159. Chapter Opener; overview of the theme

- 2. Page 160. Another acrobat-trapeze artist, Micheline Jacquinot, is featured in this excerpt.
- 3. Pages 165, 170. An excerpt from the autobiography of Karen Kain and an excerpt from Doug Henning's autobiographical article give more accounts of individuals in unusual careers.
- 5. Page 177. Another biographical article tells the story of Irma Wright, the champion of Flying Fingers.
- 6. Page 183. "Lack of Size No Problem for Yeoman's 'Midget' Winger" is a biographical excerpt about a student hockey player.

Starting Points in Language Revised /D

8. Pages 98-101. More short excerpts tell about outstanding Canadians of the past.

10. Page 102. Dr. Elizabeth Scott Matheson could be compared to Laura Beatrice Berton in her excerpted account.

Starting Points in Reading /D

9. Page 187. This is the heroic biographical account of a pioneer woman doctor in Canada's mid-west, Elizabeth Scott Matheson.

11. Page 194. This is another heroic story of a Canadian, Seraphim Fortes.

12. Page 163. The letter provides opportunity to discuss a different kind of courage and heroism in a group who also dared to be different.

1. Michelle Jacquinot, Trapeze Artist/ 160

□ □

Starting Points

List on the chalkboard *trapeze artist*, *high diver*, *parachutist*, *tightrope walker*, *ski jumper*, and *hang glider*. Ask students individually to rank these in order of danger, and in order of appeal for them to do. Briefly compile totals for each ranking and then discuss with students their overall first three choices. Why do they consider these activities the most dangerous? Why did they personally choose to do these three activities? Play a recording of circus type music and ask students to identify the activities from above that would be done with this kind of music. When they have identified the circus activities ask them if any have ever gone through a stage of wanting to be a circus performer. If so, is anyone still attracted to this kind of life? Discuss the reasons why people might want to join a circus. From their own experiences of circus-going what were the most exciting acts? Ask students as they read this biography of a trapeze artist to watch for clues about why she does this work.

Talking Points

- Why does the memory of her fall twenty-five years ago never leave Micheline? (because it was probably the worst accident she had ever been in; also probably because she was quite young when it happened)
- Why do you suppose Micheline and her husband work without a net? (because it makes their performance more exciting to the audience; maybe also because they like the challenge and excitement)
- Do you think Micheline's job would allow her to be happily married to someone who was not a circus performer? (Answers will vary.)
- Use the To think about on page 162 of the student text.

Skill Points

Comprehension

The key comprehension skill to be developed with this selection is:

evaluate and judge ideas to determine motivation

evaluate and judge ideas by drawing conclusions

- Have students recall their purpose for reading and skim the selection to find their clues to Micheline's reasons for doing this job. List their ideas on the chalkboard and discuss what effect they think each circumstance had on Micheline's choice of career. Ask them if they think any one of these circumstances would have been enough to motivate her to this career. Then ask students to develop co-operatively, a character outline for a trapeze artist.
- Have them skim the selection again with this character list in mind to see if there is any information given which does not seem to fit the character they have developed.
- Ask them to consider the audience's reasons for going to see a trapeze artist. Use the To think about on page 162 of the student text to discuss this further.

2. On the Ship “Laconia,” Monday, July 8/ 163



Departure Points

Speaking/Listening

• Why do you suppose some people choose occupations or jobs in which they are frequently risking their lives? Do you think they do it only for the money? What could be some other reasons? Discuss these questions with one or more of your classmates. Then write two or three sentences in which you summarize your ideas in order of importance. (To do, page 162, student text)

Drama

• Imagine you are a barker outside a circus tent in which some performance or display is about to take place. For example, a sword-swallower might be getting ready to perform. Or there might be a display of strange animals “never before seen on earth.”

• What would you say to try to persuade people to visit the event? Prepare your delivery and present it to the class.

Writing

• Write a biographical or autobiographical story using one of the following titles:

My Friend, the Circus Mouse

It's Not Nice to Fool an Elephant

The Smell of the Grease Paint, the Roar of the Crowd

The Roar of the Grease Paint, the Smell of the Crowd

The Flying Wallendas

Your story may be either real or imaginary.

Note that The Flying Wallendas were a real circus troupe who performed with the Ringling Brothers Circus. If students choose to write about them, they will probably find further information in encyclopedias and books about the circus and high-wire acrobatics.

Starting Points

If students in the class have come to Canada from other countries, have them talk about their travelling experiences. Recall films or books students may have read about the travelling conditions people in pioneer days experienced.

Discuss what travelling conditions are like for people today who go to other countries by plane or ship. As students read this letter, suggest that they think about some of the differences between travelling today and travelling in the late 1800's.

Talking Points

• Although Cornelia is travelling from Russia to Canada, what nationality do you think she is? Why? (German – Bernhard; Ach, du mein!)

• Why might these immigrants be willing to suffer through such a long hard trip to come to Canada? (They would have their own land to farm in the new country.)

• What was the basket stuck on the masts for? (to collect rain water for drinking)

• What were the hardships these travellers encountered? Which one would be most difficult for you personally? Why? (Everyone was seasick; water sloshed into their sleeping quarters, they had to wade through the water, their mattresses were wet, they slid around when trying to sleep, they had to bail water out of the hold. Other answers will vary.)

3. “I Used to Hang From the Pipes
On the Ceiling ” Karen Kain/ 165
□

Departure Points

Research

- Some students might wish to learn more about the people who emigrated from Russia to Canada in the 1800's. They could report answers for questions such as the following to the class.
What kinds of jobs did the emigrants have while they lived in Russia?
What did they hope to find in Canada?
Where did they settle in Canada?
- Students might want to find out more about ocean liners in the past and in the present. They could prepare booklets about some of the most famous ones describing their facilities, crew, and passenger activities. Explanations could be added about the causes for the disappearance of many of these liners.

Starting Points

If any students are studying ballet, have them prepare a brief presentation about ballet including some ballet routines and/or their working costume.
An alternative way of introducing the subject of ballet would be to play a short excerpt from a recording of a well-known ballet such as “Swan Lake” or “Nutcracker.” Have students read the quotation in the title: “I Used to Hang From the Pipes On the Ceiling,” and identify the speaker. Discuss whether the selection is a biography or autobiography and have them explain why. Refer students to the introduction in the text and as students read the excerpt, have them look for answers to the questions posed there.

Talking Points

- What happened when Karen Kain tried to hold a gymnastics display for her family in the basement? (She fell to the floor.) How did this early interest in gymnastics turn up later in her life? (in ballet, which is similar in some ways)
- What was it that first aroused Karen's interest in ballet? (the beautiful costumes) How did she feel about the green costume her mother gave her? (didn't like it; felt humiliated and embarrassed) Have you ever had to wear clothes that made you feel humiliated and embarrassed? (discuss)
- Why didn't Karen's classmates at boarding school like her? (because the teacher paid more attention to her than to the others)
- What trouble did Karen get into because of her love for animals? (She kept a puppy in her room; was scolded when the matron heard him howling.) Did you ever get into trouble because of a pet or other animal? (Discuss.)
- What proof does the article give of Karen's determination and daring? (She was the only one in the group who went backstage to get Rudolf Nureyev's autograph; she tried to do daring gymnastics tricks; she didn't leave boarding school even though she was unhappy there; she became a ballet dancer in spite of her parents' objections.)
- Use the To think about on page 168 of the student text.

Skill Points

Comprehension

The key comprehension skill presented in this article is as follows:

identify and respond to different forms of writing
understanding the structure of different forms of
non-fiction – autobiography

- Poll the students to find out who liked or disliked the article. Discuss with them the reasons for their responses. Then have them skim the article to discover the factual information they get from it about Karen Kain's career – its beginnings, her training and the results.
- List this information and ask students how they would organize it if they were writing a biography. What information (if any) would they leave out for a biography? Why?
- Then ask them to compare this selection with the selection on Michelle Jacquinot, which is a biography. Ask them which person they feel they know better from the two selections. Have them describe the characters of these two people to discover which form of writing is more personalized. Then have them develop a definition for each style.

Vocabulary

Page 165

- At the end of the performance I somehow managed to disengage myself from the others and scuttle backstage.

To develop the word meaning use this strategy. Have students use structural analysis to unlock the word. Then have them give other words beginning with “dis” that would fit in the original context. (disentangle)

Page 167

- I'd been so reliant on my mother that I didn't even know how to put my hair in a ponytail.

To develop the meaning of the underlined word use this strategy. Have students look at the structure of the sentence. They should see that reliant means something opposite to being able to do things for yourself. This assignment of a general meaning narrows their choices of meaning. Then have them give a synonym for the word and try it in the original context as a check on their choice.

Departure Points

Speaking/Listening

- Have groups of students choose two people for whom the autobiographical style would be most appropriate and explain why. Then have them repeat the activity for a biographical style.

Research

- Who is Rudolf Nureyev? Have individuals or groups do research on his life and career. You may also wish to have some students find out more about other ballet performers about whom they have heard or read; for example, Veronica Tennant, Celia Franca.

Writing

- Write a recipe for becoming a ballet dancer. Ingredients could be the personal qualities needed, such as the physical abilities required, the training. Students could decide how the ingredients should be put together. The frosting would be the advantages ballet dancers have in their job.
- Use the To do on page 168 of the student text.

4. “I’ve Always Believed in Magic”

Doug Henning/ 170

□

Starting Points

Demonstrate a simple magic trick, or have a student demonstrate one. A simple trick you might do with a student assistant would be “black magic,” as described below.

Before you begin, explain in private to your student assistant that you will send him/her out of the classroom. Then you and the class will choose an object in the room. When your assistant comes back, you will begin pointing at various objects. Each time, you will ask, “Is it this?” Your assistant is to say no each time. However, at some stage you will point to a black object. Again, your assistant should indicate that this is not the right object. The object you point to immediately after pointing to the black one will be correct. Ask again, “Is it this?” Your student assistant should say yes. Carry out the trick as planned. If some students think they know how the “magic” works, choose one of them and send him/her out of the room. Proceed as before. If the new student realizes that the correct object is the one you point to after the black one, agree that he/she really does understand how the “magic” works. Continue until several students get the idea. If necessary, explain the trick to the others.

Tell the students that they will be reading an article about a magician who does complicated tricks. Refer students to the introduction in the text and have them reflect on the points raised there as they read.

Talking Points

- Who was the person that Doug Henning admired most as a child? (his father) Why? (because his father flew planes, which Doug found amazing; also because his father wore a uniform and brought little gifts home for his son)
- Who were some of the first magicians Doug ever saw? (a TV magician called Rich Iardi; a boy in school called Gregory Hurd)
- Why will Doug still not tell the secret of the card trick? (because he feels that magicians do not and should not explain their tricks)
- Why does Doug feel that a sense of wonder is important? (keeps a person childlike and innocent; a great many things, such as life and death, can’t be completely explained anyway; probably Doug feels people are happier if they’re not always trying to explain things in a reasoned and factual way)
- Combine the introductory question on page 170 of the student text with the To think about question on page 175 of the student text. Discuss points such as the following:

Doug maintains a sense of wonder about the world and passes it on to others. It’s his way of keeping a kind of childlike innocence about the world.

He expresses this attitude in work by continually learning new tricks to amaze people. He feels children should not be forced to explain things logically. Many things can’t be explained. His job is just one proof of that statement.

By doing tricks for people he could hide his shyness and his shortness. People would watch his tricks – not him.

Skill Points

Comprehension

The key comprehension skills presented in this article are as follows:

evaluate and judge ideas to determine attitudes
evaluate and judge ideas by drawing conclusions

- Discuss with the students Doug Henning's ideas about life. Draw into the discussion his ideas about wonder and amazement, his ability to be enthusiastic, his desire to share his feelings of wonder, and his ideas about children. As they discuss these have them try to develop a single thread to describe his attitude. Have them give examples from the text to support their evaluations. When this has been fully discussed ask them to summarize Doug Henning's attitude. Then ask them to decide whether or not he is a person they would like to be involved with. As they give reasons for their responses have them draw conclusions about the kind of person he is.
- Use the To do on page 175 of the student text.

Vocabulary

Page 174

- It didn't work too well at first.

To develop students' awareness of understatement in language use this strategy. Have the students look at the previous sentence, imagine the scene and describe what actually happened. At the end of their description have them add the context sentence.

Departure Points

Speaking /Listening

- Have groups of students discuss and report on Doug Henning's responses to the following situations:
 - a parent being impatient with a child who is excited by a helicopter
 - someone impatiently demanding to know why lightning is exciting to another person
 - a person telling a child to "stop that foolishness"
- Students who are interested may practise magic tricks and demonstrate them to the class. If there are enough tricks, you might wish to organize a magic show and invite another class to watch it.

Writing

- You have a magic candle. Every time you light it, something *weird* happens. Write a story about one adventure that you have after lighting your candle.

5. Irma Wright, Champion of the Flying Fingers/ 177



Starting Points

If possible bring one or more typewriters into the classroom for the students to examine and try out. Ensure that they handle the typewriters carefully and avoid damaging them. If any students know how to type, have them demonstrate the proper position of the fingers, how to set the margins, how to move the carriage, how to type capital letters, and so on.

Write the following sentence on the board:

The quick brown fox jumps over the lazy dog.

If possible have some students practise typing it. Tell them that this sentence is often used in typing classes for practice.

Ask the following questions:

There is something special about the sentence. What is it? (It contains every letter in the alphabet.)

Why would it be a good sentence for typing practice? (requires students to know the location of and practise using every letter)

Briefly discuss the advantages of being able to type. Tell students that they are going to read about a remarkable woman who used her typing skill to create a very "different" career for herself.

Suggest that students answer the following two questions as they read the selection:

Is the selection biographical or autobiographical? Why?

How does the writer catch our attention at the beginning of the article?

Talking Points

- Use the To think about on page 181 of the student text.
- Why did Irma's classmates often make fun of her? (because she was very tall and had an awkward way of walking) How did her classmates' treatment of her change when her skill of typing became evident? (They began to praise her.)
- Do people ever make fun of you? Do you ever make fun of someone else? Why do you think people sometimes make fun of a person who is "different?" (because they find the people amusing; because they feel they are better than the "different" person; because they are unkind and don't care about the person's feelings . . .)
- Why were her own chair, table, and typewriter important to Irma during a competition? (chair and table probably because of her height; typewriter because she was used to it; maintaining concentration and avoiding nervousness were important during competitions – probably familiar equipment would help)
- Why is typing to music a good exercise for typists? (helps them to develop rhythm in their typing, which eventually leads to greater speed)

Skill Points

Comprehension

The key comprehension skill presented in this excerpt is as follows:

identify and respond to different forms of writing
understanding the structure of different forms of
non-fiction – lead in an article or essay

- To assist students to observe lead paragraphs and discover the advantage of using them, ask questions such as the following ones:

What answer would you give to the first question in the margin on page 177 of the student text?

Where do the lead paragraphs end? (at the beginning of the first paragraph on page 178 of the student text)

What purpose did the lead paragraphs serve? (They got the reader's attention by introducing action. They made the reader want to read on to learn more about the Amateur Typewriting Champion of the World.)

After the author has finished the lead paragraphs, what does he then do? (supplies background information about Irma Wright)

- Give an explanation similar to the following:

A story, description of an event, or joke used to catch people's attention at the beginning of an article or essay is called a *lead*. Sometimes a lead is very short. Other times, as in the article about Irma Wright, it is several paragraphs long.

- Students should think about someone they know who "dares to be different." Suggest that they write a short article giving information about the person and the way he/she is different.

- Ask students to introduce their short biography using lead paragraphs of some event or action that reveals the person's "difference."

Vocabulary

Page 177

- Their bodies are erect and poised, elbows at sides, fingers gingerly touching the keys.

Page 178

- Ten years later, Wright's name flashed across the typing firmament when she won both the Canadian Open and the Quebec Bilingual crowns of 1924.

To develop meaning for the underlined words use this strategy.

Have students paraphrase the underlined sentence parts. Have them examine the text for clues which help them.

For example:

erect and poised – the artwork accompanying the text shows how their bodies are erect and poised.

Wright's name flashed across the typing firmament - context indicates that something exciting is happening by use of the word *flashed*, and the winning of two championships in one year indicates a kind of fame.

Accept any approximations of meaning from students which are in the right and logical direction.

Since this selection contains many interesting phrases, allow students to pick other examples of vocabulary for the rest to paraphrase. Have them follow the same procedure of looking for clues and accepting approximations of meaning.

6. Lack of Size No Problem for Yeomen's "Midget" Winger/ 183



Departure Points

Writing

• What evidence is there in the article to show that Irma Wright had each of the following characteristics?

- determination
- talent
- showmanship
- high standards

In what ways did these characteristics work together in leading her to success? Write a two - or three-paragraph character sketch of Irma Wright. Or write a two - or three-paragraph character sketch of someone else who had some or all of the characteristics that Irma had.

• Pretend you are a writer working on a typing textbook for schools. Sentences are needed to give the students practice in using every letter of the alphabet. The only sentence you know that does this is, *The quick brown fox jumps over the lazy dog*. Try to write some sentences that use every letter of the alphabet.

• Prepare notes for a talk about Irma Wright. Put your notes in chronological order. For example:

Name: Irma Wright
Born: Hamilton, Ontario, 1900
First Business Training: Wellesley, Toronto, 1913

Died: 1959 (aged 59)

How does the information in your notes differ from the selection? Does this tell you anything about the kind of writing to be found in a factual article? (To do, page 181, student text)

Speaking/Listening

• Remind students that typing is a useful skill. Have them mention occupations in which typing would be necessary or helpful (secretarial work, banking, library work, teaching, writing . . .) Have them think of machines that people would find easier to operate if they had a knowledge of typing (telex machine, computer, machine used by amateur radio operators in sending Morse code)

Starting Points

Have students list what they consider to be the basic characteristics a person would need in order to succeed in various sports.

Examples:

tennis – good eyesight, quickness, agility . . .

football – endurance, muscular strength, medium to heavy build, running ability . . .

Ask students if they have ever seen or heard of someone who succeeded in a sport even when he/she didn't seem to have the necessary characteristics.

Do they know of a successful basketball player who is very short? Do they know of a successful tennis player who has poor eyesight?

Tell them that the article they are about to read tells of a teen-ager who doesn't really seem to have all the characteristics of a good hockey player, but who succeeds in spite of his limitations.

Ask students to find out what makes him succeed.

Talking Points

- Why would it be difficult for Billy not to lose his temper? (because the other players push him around and make fun of him sometimes; because he has faced discrimination from officials and other adults as well)
- How has Billy won the respect of his coach? (He handles the puck well, doesn't lose his temper, shows a lot of initiative and desire.)
- In one way or another Billy will probably always achieve success. Why? (because he keeps trying; because he really wants to succeed; because he is willing to try something different if he cannot accomplish his original goal – was rejected from football team but became trainer-manager instead)
- Use the To think about on page 185 of the student text.

Skill Points

Comprehension

The key comprehension skill presented in this article is the following:

evaluate and judge ideas in terms of worth and acceptability

- Lead students to locate the opinion Billy Wilson expresses and have them evaluate its worth and acceptability. Ask questions such as the following ones.

What opinion does Billy express at the end of the article?

How do you know Billy is giving hockey his best? (He keeps playing, doesn't let disappointments discourage him, he keeps showing initiative, desire, determination.)

What things have happened for Billy since he's been trying so hard? (has become captain of his hockey team, and is one of the top point-getters on his team, has spent several seasons at the top levels of hockey, is a wrestler and a reporter of school events for a national newspaper.)

- Ask students to think about whether Billy's opinion would be just as true for them as it is for him.
- Have students write a short paragraph explaining their viewpoint.

Vocabulary

Page 183

- Watching his intensity and positional play, you can almost hear the words his father, Bill Wilson, remembers so well. . . .

To develop the meaning for these underlined words use this strategy.

Have students give a paraphrase of the underlined words. For clues encourage students to consider the game of hockey and what positional play might mean in that setting. Since Billy's ability (next sentence) is not at fault then intensity must be a positive quality. Have students explore what this word could mean and then narrow their choices down to a few logical possibilities by discussion.

Departure Points

Writing

- Have one group of students write letters to an imaginary advice columnist who tries to answer questions from would-be athletes. The letters may be either serious or humorous. Have another group of students write answers to the letters.
- Some students may also be interested in making a list of minor hockey leagues and teams in your area. The same could be done for major hockey leagues and teams in North America.

Speaking/Listening

- What is meant by a hockey *league*? What is the relationship of a *team* to a league? What is meant by the classifications *minor midget A* and *minor bantam*? Have students who know the answers to these questions explain to the others. If necessary, have students do research to find the answers. Then have them make one or more charts to define the terms and illustrate the relationships between them.
- What is the main idea of the article? Suggest another suitable title for it.

Why do you suppose the article is broken up into sections? How do the subheadings within the article make it easier to read? You will often see subheadings like these in newspaper and magazine articles. (a) Look in newspapers or magazines at home or at school to find two more examples of articles broken into sections with subheadings. (b) Look back at the articles on Karen Kain and Doug Henning. Skim them, and see where subheadings might have been put in. Write the subheadings. (To do, page 185, student text.)

7. I Am The Doctor; I Will Go/ 187



Starting Points

Tell the following story to the students. A boy and his father were riding their bicycles along the street. Suddenly a motorist rammed into the back of the boy's bicycle, throwing him off and injuring him badly. The boy's father rushed the boy to the nearest hospital. When they arrived in the emergency department, the doctor on duty felt that the boy needed an immediate operation. He called for a surgeon who was on another floor of the hospital. "Oh, no!" said the surgeon at the sight of the boy. "I can't do it. I can't operate on my own son!"

Discuss the story briefly, asking the students if the surgeon's words surprised them. Why? Who was the surgeon? (the boy's mother) Point out that we still don't seem to think naturally of women as doctors or surgeons, even though there are now a number of female doctors and surgeons in Canada. Ask the students what they think the situation might have been like in the late 1800's. Were women readily accepted as doctors in those days? Tell them that they will be reading a story about one of the very first female doctors in Canada: Dr. Elizabeth Scott Matheson. Have students find out what circumstances led Dr. Matheson to act in a heroic way, as suggested in the student text introduction.

Talking Points

- When you first read the title, what kind of a story did you expect? (perhaps a story about a doctor who accepted a difficult challenge – answers will vary) How do you think the title prepared you to read the story? (made students aware that it was going to be about a doctor; raised curiosity about who the doctor was and where the doctor would go)
- Use the To think about on page 193 of the student text.
- Why did Elizabeth refuse to amputate the diseased foot? (She hadn't had enough medical training.) What did the man and his son do? (amputated it themselves)
- Why didn't Elizabeth want to leave Onion Lake and continue medical school? (She was concerned about her husband and family and didn't want to leave them; she was also concerned about the work she was doing at the mission.)
- When did Elizabeth first go back to medical school? (September 1895) When did she become a qualified doctor? (April 1898)
- Do you think a female doctor would be better accepted today in the same situation? (discuss)

Skill Points

Comprehension

The key comprehension skill to be developed with this selection is:

use sequence of events to determine causes and effects

- Have students skim the selection a second time to find answers to the following questions:

At the beginning of the story, what caused people at Onion Lake who were sick to die during the winter months? (page 187)

What caused a Cree Indian who had frozen his foot to visit Mrs. Matheson? (page 187)

What caused him and his son to operate on his foot by themselves? (page 188)

What effect did this action have on Mr. Matheson? (page 188)

What resulted for Mrs. Matheson? (page 188)

What caused the doctor at Ontario Medical College to write to Mr. Matheson? (page 189)

What effect did it have on Mr. Matheson?

What effect did her husband's reply letter have on Mrs. Matheson? (page 189)

What effect did the fact that Mrs. Matheson in 1898 became a doctor have on the people of Onion Lake? (page 189)

What caused Dr. Matheson to go off on a two day trip one winter day with her newborn baby? (page 190)

What effect did her trip have on Philip Bangs? (page 192)

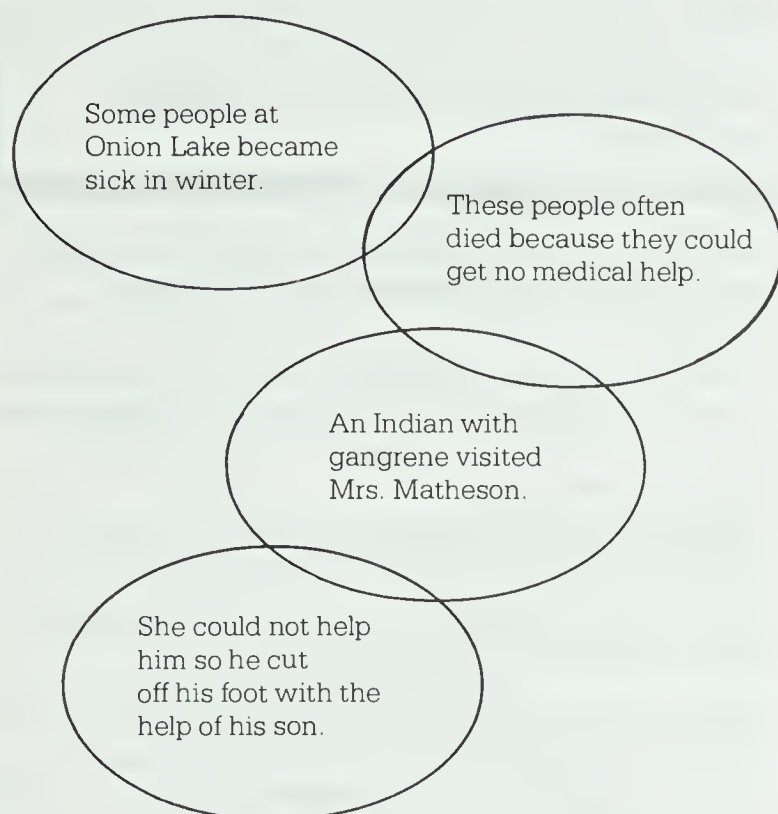
What effect did Philip Bangs' recovery have on Philip Bangs? (page 192)

What effect did Philip Bangs' recovery have on the people of Onion Lake? (page 192)

What caused Mr. Matheson to build his wife a hospital and provide her with the best horses in the mission? (page 193)

What resulted? (page 193)

- Suggest that students make a Causes and Effects chain to summarize the events in the article. The beginning of the chain might look similar to the following:



Some people at Onion Lake became sick in winter.
These people often died because they could get no medical help.

An Indian with gangrene visited Mrs. Matheson.

She could not help him so he cut off his foot with the help of his son.

Vocabulary

Page 188

- At first Elizabeth Matheson was reluctant.

To develop in students the ability to work with vocabulary to gain meaning, use this strategy. Have students look at the words "at first." Ask them what phrase they expect will eventually follow in the text from this. Elicit from them that with the use of "at first" a contrast is set up and that "at last" Elizabeth won't be reluctant. Have them search the text to find the "at last" statement and then contrast her agreement (saying yes) with the opposite, her reluctance (not wanting to). Encourage students to use all the clues that a selection offers – not just the sentence or paragraph in which the difficult words appear.

Departure Points

Research

- What medical instruments do you think Elizabeth would have used? Had the stethoscope been invented by the time she began her practice? What instruments would she have used for surgery? Try to find out more about the medical instruments of the late 1800's and early 1900's. What instruments and machines do doctors use today?
- Arrange for the students to visit a doctor's office or hospital. Perhaps a doctor or medical technician could explain some of the instruments and machines used in modern medicine. Interested students may want to find out more about careers in the area of medical technology.

Writing

- Choose an incident from the story and rewrite it from the viewpoint of a character other than Elizabeth. You might wish to write from the viewpoint of:

Elizabeth's husband, John Matheson

Ay-im-i-hos

John Bangs

Albert Fraser

John Bangs' wife

Philip Bangs

- In a bibliography, the book about Elizabeth Scott Matheson might be listed in the following way:

Buck, Rutger Matheson. *The Doctor Rode Side-Saddle*.

Toronto: McClelland and Stewart Limited, 1974

Do you know of any other books that tell about outstanding Canadian heroes? Try to find at least five. List them in the bibliography form shown above. (To do, page 193, student text)

8. “Don’t Go Away From Where Joe Is.” / 194

□ □

Starting Points

Write the word *hero* in large letters on the board. Discuss with students what a hero is. You may wish to have them look up the word in one or more dictionaries. Point out that the word *heroine* is sometimes used to refer to a heroic female. However, the word *hero* can be applied to males and females alike.

As students read the story about Joe Fortes, have them decide whether or not he is a *hero*, according to their definition.

Talking Points

- Use the introductory question on page 194 of the student text.
- What other name does the author give for Joe Fortes? (Seraphim Fortes) Where had he come from? When did the story take place? (late 1800’s and early 1900’s)
- What responsibilities did Joe take on himself at the beach? (taught children to swim; acted as a lifeguard; disciplined children when he thought they needed it)
- Why do you think Joe took these responsibilities on himself? (probably because he was interested in swimming, liked children, and felt concern for them) Do you think Joe ever intended to be famous? (probably not)
- Use the To think about on page 196 of the student text.

Skill Points

Comprehension

The key comprehension skill presented in this article is as follows:

evaluate and judge ideas in terms of personal experience

- Have students compare what they have read to what they have experienced themselves by using this strategy:
The experiences that we have in life help us understand and make judgments about what we read. Use your own personal experiences and observations to answer the following questions:
In what ways are children of the 1980’s the same as children of the late 1800’s?
Would you have wanted to have Joe Fortes teach you how to swim? Why or why not?
What would you do if he tried to tell you what to do or discipline you for doing something wrong?
Do you think there should be more people in the world like Joe Fortes? Why or why not?
Does Joe Fortes remind you of anyone you know? What characteristics are the same?
- Suggest that students summarize ideas they have by writing a short paragraph to answer the following question:
How would children today react to Joe Fortes? Why?

Vocabulary

Page 194

- “... Scarcely a tyke who was raised in Vancouver in the 1890’s or 1900’s but learned to swim with Joe’s hamlike fist gripping the back of his or her cotton bathing suit...”

To help students get the meaning of the underlined section of this sentence use this strategy:
Have students use the context to develop a paraphrase for this. Then discuss with them what is unusual in the structure of this sentence. Encourage them to translate unusual structures they encounter in reading into a more personally understandable form as they read.

Departure Points

Writing

• What inscription is found on the monument to Joe Fortes? (Little children loved him.) What other inscription could have been placed there? Write one. Then write an inscription for a monument to another person of your own choice.

Drama

• Suppose you were trying to teach someone to swim. The person knows nothing whatsoever about swimming. What would you do during the first lesson? the second? Have pairs of students role-play the situation. Ideally students who are good swimmers should instruct non-swimmers.

Speaking/Listening

• If you or any of the students are familiar with lifesaving techniques and/or methods of artificial respiration, you may wish to arrange a demonstration. Or invite an expert to come to school and demonstrate lifesaving techniques and/or methods of artificial respiration.

• In what way does the title suggest the main idea of the excerpt? Where in the excerpt do you find the words of the title. Suggest another suitable title for this excerpt. (To do, page 196, student text)



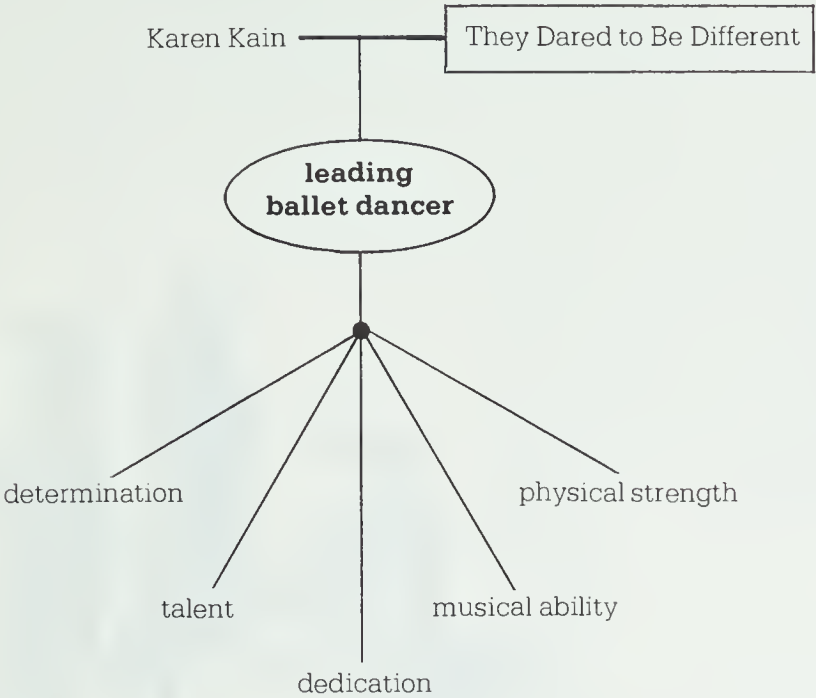
CULMINATING THE THEME

- Remind the students of the inscription on the monument to Joe Fortes (Little children loved him). Ask:
Why do you suppose the monument to Joe Fortes was made in the form of a water fountain? (probably because this is one thing that children on the beach would find useful – the fountain actually stands near the beach at English Bay)
- Have students review each selection in the chapter, writing a suitable inscription for the individual described. Have them suggest what form a monument to the person might take. You may wish to have students draw the various monuments and use suitable lettering for the inscriptions.
- Several of the people described in the chapter are, of course, still alive. Point out that monuments are sometimes raised to living individuals. The inscriptions in these cases should probably be in the present tense; for example:
“He is one of Canada's outstanding men of magic.”
(for Doug Henning)

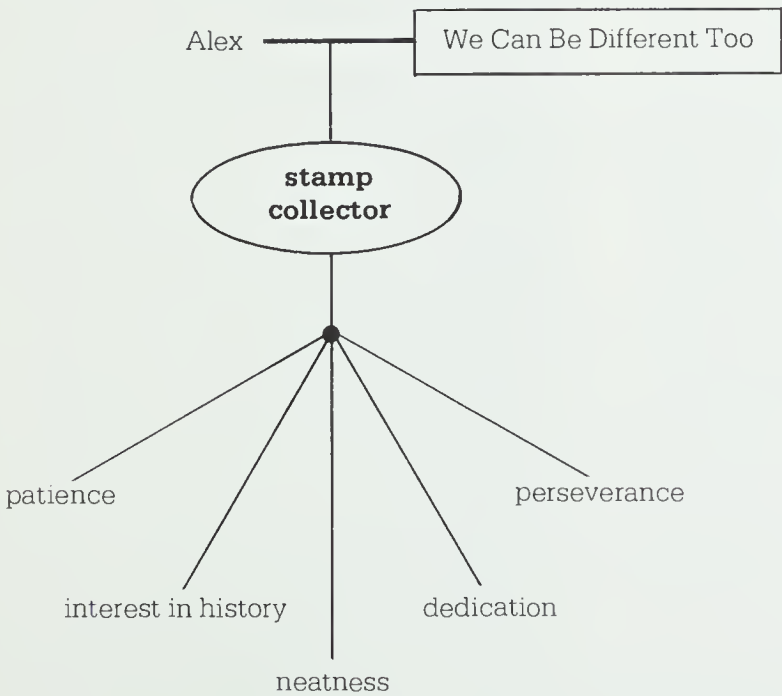
EVALUATING THE THEME

- Have each student choose an individual described in the chapter and write a story describing a day in the life of that person. Tell students that they may use their imaginations in filling in the details, but what they write should be consistent with what the article or story tells us about the individual. If some students wish to do so, they may do further research on the individuals of their choice before writing their stories.
If you wish, have some or all the students write their stories in a way that does not reveal the identity of the subject.
Stories may then be read aloud and the class may be asked to guess who is being described in each case.
 - If the students have been doing media research on currently prominent individuals, as suggested in the section Ongoing Activities for the Theme, you may now wish to have them write feature-length articles about the individuals. You may wish to have them work in groups. Have them examine the articles and stories in the chapter for useful writing techniques and/or writing models.
Have the student also review what they have learned in this chapter about the following elements of a good article:
 - an interesting title
 - a lead that captures the readers' interest and makes them want to read on
 - clear establishment of the setting in time and place
 - subheadings to break up an article and make it easier to read (optional, but probably desirable in a long article)
- Some or all of the completed articles might be submitted for publication by the school newspaper. Or your class could put out its own one-time “news magazine” composed of the biographical articles.

- Have the students chart the achievements and outstanding characteristics of the individuals described in the chapter. For example:



Once all of the individuals in the chapter have been represented in charts, students may make charts of their own achievements and outstanding characteristics. The following is a possible example:



- The "Summary Activity" on page 197 of the student text provides a further review and evaluation of the selections in the chapter. Have students discuss their answers to the questions. Suggest that they refer to specific selections as they offer opinions about reasons for choosing to write a longer article ("I Am the Doctor; I Will Go.") and reasons for selecting a short article length (Lack of Size No Problem for Yeoman's "Midget" Winger) Discussion might draw observations such as the following ones:

Longer articles allow writer to develop character more, provide more details about the setting, include dialogue.

Shorter articles include mostly the facts without having setting, character development, or dialogue.

Students might enjoy considering why it is more challenging to write a short article than it is to write a long article (or letter as per the famous French writer mentioned at the beginning of the "Summary Activity").



Feelings

OVERVIEW

This chapter deals with a wide range of human emotions, expressed in a variety of literary forms. Among these forms are free verse, narrative prose, haiku, story-poem style, and song lyrics. There is an emphasis on mental pictures and their relationship to feelings.

The emotions of fear and courage are explored in the poem "Cooks Brook," page 200, and the excerpt entitled "The Black Dark and the Dim Dark," page 202. Four examples of haiku, page 205, portray the contrasting emotions of joy and loneliness. A short excerpt from Richard Lewis' book *Of This World: A Poet's Life in Poetry*, page 206, tells us more about the haiku form used by Issa Kobayashi, an outstanding Japanese poet of the 1700's.

By sharp contrast, the chapter then presents a modern song, "Night in the City," page 209, in which songwriter Joni Mitchell shares her feelings of excitement about the big city. Poet Ezra Pound shares some observations on happiness in his free-verse poem "Salutation," page 210. The selection "An A+ or a C—Day?" by Judy Blume, page 212, also concerns itself with the subject of happiness or the lack of it. In the bilingual "Song of Louis Riel," page 216, we encounter feelings of grief, pain, and loneliness. The chapter ends with the excerpt "Odysseus and His Faithful Dog, Argos," page 218, from Homer's *Odyssey*. This excerpt movingly portrays a dog's faithful and enduring love for his master.

SPIL/R

Objectives

- understanding slang expressions
- writing paragraphs that state opinions
- writing free verse poems
- using intensifiers

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - poetry:
 - Oh Joyous House p. 110
 - Walking Happy p. 110
 - American Gothic to Satch p. 110
 - Let Me Be Free p. 111
 - I loved my friend . . . p. 112
 - To Be Angry p. 113
 - Sorrow p. 113
 - Thoughts on Silence p. 114
 - When the sun sinks . . . p. 114
 - Loneliness Is p. 115
 - There Is a Knot p. 115
 - Deep in the ghetto . . . p. 118
 - Moment of Truth p. 120
 - songs:
 - The 59th Street Bridge Song (Feel'n' Groovy) p. 108
 - statements:
 - Charles W. Cooper p. 112
 - C. D. Lewis p. 112
- developing writing skills
 - understanding slang expressions p. 109, **p. 97**
 - writing paragraphs that state opinions p. 116, **p. 100**
 - writing free verse poems p. 117, **p. 101**
 - writing haiku poems p. 118, **p. 101**
 - using intensifiers p. 122, **p. 104**
- additional reading on the theme **p. 104**

Products

Speaking/Listening

- discussing a song p. 109
- discussing slang expressions **p. 97**, p. 109
- discussing reactions **p. 94**, p. 110, p. 119, p. 120
- playing a word game p. 111
- discussing definition of poetry p. 112
- discussing emotions p. 113, p. 115
- naming song titles **p. 96**
- discussing "freedom" **p. 98**
- examining the language of poetry **p. 98**
- discussing how writing deals with feelings **p. 100**
- discussing the universality of feelings **p. 100**
- debating statements about feelings **p. 100**
- comparing poetic and prose form **p. 101**

Writing

- writing poems about feelings p. 111
- writing ideas about a theme feeling p. 115
- writing about an emotional situation p. 116
- writing free verse and paragraph about a personal event p. 117
- writing a descriptive paragraph about feelings **p. 94**
- writing about being alone **p. 95**
- writing poems about losing friends **p. 99**
- poetically arranging prose **p. 101**
- writing haiku **p. 102**
- listing common intensifiers **p. 104**

Drama

- dramatizing emotion-creating scenes **p. 95**
- acting out the effects of feelings **p. 96**
- dramatizing body language in pantomime **p. 97**

Art

- illustrating self-written haiku **p. 102**

Research

- researching various forms of haiku **p. 102**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Feelings

Focus:

songs, poems, fiction and non-fiction provide opportunity to examine a variety of feelings in a variety of ways

Topics:

- individual's responses to situations
- ways of expressing responses

SPIR

Objectives

- evaluate and judge ideas to determine feelings
- evaluate and judge ideas according to reality/fantasy
- determine the author's purpose in terms of language choice
- appreciate and understand elements of the author's craft — theme

Experiences

- relating ideas to be experienced in the selection to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selection
 - fiction:
 - The Black Dark and the Dim Dark p. 202
 - An A+ or a C- Day? p. 212
 - songs:
 - Night in the City p. 209
 - Song of Louis Riel p. 216
 - poetry:
 - Cooks Brook p. 200
 - Four Haiku poems p. 205
 - Salutation p. 210
 - Odysseus and His Faithful Dog, Argos p. 218
 - non-fiction:
 - The Haiku Poem p. 206
- discussing concepts and ideas from the selection (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing a skill (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 147, p. 154

Products

Speaking/Listening

- discussing songs and music p. 147
- sharing "scary stories" p. 152
- sharing the "happiest moment" p. 156
- reading aloud in French p. 159
- debating Riel's position p. 159

Writing

- writing poetry p. 152, p. 158, p. 204
- listing prevalent emotions p. 162
- writing a day book or diary entry for a "good" day p. 158, p. 215
- using slang expressions p. 150
- writing haiku poems p. 154
- writing about a particular animal or bird p. 155
- listing things important to happiness p. 156
- writing about a fish's happiness p. 156
- writing an escape plan p. 159
- writing a newspaper report of the escape p. 159
- describing the actions of an animal p. 161
- writing a group story of character development p. 162
- writing about emotions in the theme p. 162

Drama

- presenting monologues or dialogues p. 152, p. 161

Art

- making a dream illustration p. 150
- making an illustration p. 155
- making an illustration of Argos as a puppy p. 161
- making a rainbow chart of emotions p. 162

Research

- researching freedom songs p. 159, p. 217
- researching Ulysses p. 161, p. 220
- researching answers p. 150
- researching Japanese culture p. 154
- researching song writers p. 155
- researching conformity of various ages p. 150

OBJECTIVES

Main Objective	The students will be asked to:
Making Judgments	<ul style="list-style-type: none">• evaluate and judge ideas according to reality/fantasy• evaluate and judge ideas to determine feelings

Other Objectives	The students will be asked to:
Appreciating the Choice of Language	<ul style="list-style-type: none">• appreciate and understand elements of the author’s craft — theme• determine the author’s purpose in terms of language choice

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Provide students with music, pictures, and filmstrips, if available, that focus on emotions. These should suggest as many “feeling” or “emotion” words as they can. Such words might include: laugh, cry, smile, hurt, pain, selfishness. Point out that some of the words refer to actions that reflect certain feelings (laugh, cry, smile). Others refer to the feelings or emotions themselves (hurt, pain, selfishness). Tell students they are now going to be studying a theme whose subject is “Feelings.” Begin a chart such as the following:

action showing a feeling	feeling shown
laughing	amusement
crying	sadness
smiling	happiness

Have the students continue the chart. Help them by asking questions such as:

If someone is frowning at you, what emotion is he or she probably showing? (disapproval, confusion . . .)

If someone pats you on the back, what emotion is he or she probably showing? (friendliness, affection, sympathy, approval . . .)

During the study of the chapter, have students watch for the various feelings portrayed, and for the actions people use in revealing those feelings.

ONGOING ACTIVITIES FOR THE THEME

1. Write some or all of the following sentences on the board:
 - I was so angry, I saw red.
 - They were green with envy.
 - He’s feeling blue today.
 - She’s tickled pink about her part in the school play.Ask students how all the sentences are alike. (All relate color to emotion.) Have students collect as many color/feeling expressions as they can during the study of the chapter.

2. Briefly discuss the kinds of songs and music that various students like. Ask them what feelings or emotions are expressed in their favorite songs and music. Point out that music can convey emotion even when it has no lyrics (words). Have students listen to songs and music of their own choice, and report to the class the names of the selections and the various emotions expressed.

3. Ask students the following question:

How do you act when you're angry?

Discuss briefly. You might have volunteers demonstrate by role-playing.

Discuss the following question:

How do you wish you'd act when you're angry?

Some students may wish that they could express their anger in more constructive or more mature ways. Again, have volunteers role-play. You may wish to repeat this activity several times during the study of the theme, using the different emotions portrayed in the chapter.

Examples:

fear
joy
loneliness
excitement

4. Ask students questions such as the following:

What is another way of saying, "I'm feeling bored"?

What are some other ways of saying, "I'm feeling pleased"?

Challenge students to find suitable synonyms for commonly used "emotion" or "feeling" words. Build a bulletin board display of these words so that students can refer to them throughout the unit.

5. Provide as many of the following titles as possible for students to read during this theme.

Bibliography:

Atwood, Ann. *Haiku: The Mood of the Earth*. Charles Scribner's Sons. 1971.

A compilation of original haiku and photographs.
Gr. 3-10.

Berger, Melvin. *The Story of Folk Music*. S.G. Philips. 1976.

An account of the American folk tradition, its evolution, and social role.
Gr. 3-7.

Blume, Judy. *It's Not the End of the World*. Bantam Books. 1977.

Karen tries to live with her parents' unhappy marriage.

Gr. 5-9.

*Booth, David. *Yellow is a Lemon Tart*. Academic Press. 1974.

Poems and prose that evoke many feelings.

Gr. 4-7.

Cole, Sheila. *Meaning Well*. Franklin Watts. 1974.

The problems of peer pressure make life difficult.

Gr. 4-7.

*Davis, Bob. *Singin' About Us*. James Lorimer. 1976.

A collection of 60 Canadian songs by contemporary singer-composers.

Gr. 5 and up.

Eckert, Allan W. *Incident at Hawks Hill*. Little, Brown. 1971.

Based on an actual incident, the story of a special child's deep understanding of animals.

Gr. 6 and up.

*Kenny, George. *Indians Don't Cry*. Chimo. 1977.

Prose and poetry about being Indian in white society.

Gr. 7 and up.

LeShan, Eda. *Learning to Say Goodby: When a Parent Dies*. Avon Books. 1978.

How to deal with death, grief and recovery from grief.

Gr. 4-7.

*Stump, Sarain. *There Is My People Sleeping*. Gray's, 2 ed. 1974.

Line drawings illustrate poems about the meaning of Indian life.

Gr. 7 and up.

*Tanobe, Miyuki. *Quebec Je T'Aime / I Love You*. Tundra. 1976.

A new Canadian expresses her love for Quebec through her paintings.

General.

Thomas, Marlo ed. *Free To Be... You and Me*. McGraw-Hill Ryerson. 1974.

Songs, poems, stories and skits on being a child in our changing world.

Gr. 3-8.

*Ueda, Makoto. *Modern Japanese Haiku*. University of Toronto Press. 1976.

Modern haiku by twenty Japanese poets.

Gr. 7-12.

Van Der Horst, Brian. *Rock Music*. Franklin Watts. 1973.

A look at the sources and facets of rock music.

Gr. 5 and up.

*Canadian Titles

INTEGRATION WITH STARTING POINTS IN LANGUAGE

Starting Points in Language Revised /D

Pages 106-107. Starting Point Activities

1. Pages 108-111. The song "Feelin' Groovy" and the poems on these pages introduce positive feelings of happiness, exuberance, and freedom.

5. Pages 112-115. The poems found on these pages portray emotions often keenly felt by young teen-agers – loss, loneliness, anger, sorrow.

7. Page 118. The example and exercises on haiku provide an introduction to this unusual form of poetry.

Starting Points in Reading /D

Pages 198-199. Chapter Opener; overview of the theme

2. Page 209. The song "Night in the City" extends the concept of feeling happy in one's environment.

3. Page 210. The poem "Salutation" prompts a more searching examination of happiness and the things upon which one's happiness depends.

4. Page 212. Family relationships and their effect on happiness or unhappiness are seen from a young teen-ager's viewpoint in the excerpt "An A+ or a C – Day?"

6. Page 216. In the "Song of Louis Riel" students can see how the same emotions affected an outstanding individual from Canadian history.

Starting Points in Language Revised /D

9. Page 119. The picture study is an example of another way of expressing emotion.

10. Page 117. The poem beginning "I'm home again!" sensitively portrays a young teen-ager's feelings about returning home after being away.

13. Page 120. The poem "Moment of Truth" is a powerful vehicle for the same emotions – fear, anxiety, courage, and perhaps even horror. In the associated activities students learn to use intensifiers.

Starting Points in Reading /D

8. Page 205. The poems by Issa Kobayashi, and the explanation of the haiku form by Richard Lewis on page 206, serve to deepen the students' understanding and appreciation of haiku. Issa's four poems also present interesting contrasts between the emotions of joy and loneliness.

11. Page 218. The selection "Odysseus and His Faithful Dog, Argos" builds on the concept of joyful homecoming. However, in this case, there is a bittersweet ending to the story.

12. Pages 200-204. The poem "Cooks Brook" and the prose selection "The Black Dark and the Dim Dark" introduce the emotions of fear, anxiety, and courage.

1. Cooks Brook /200

Starting Points

The emotions of fear, courage, and exhilaration are presented in this free-verse poem, which describes the experience of diving from a high rocky ledge.

To introduce the poem, describe one or two situations similar to the one in the poem.

Example: Have the students imagine that they and their friends are standing at the mouth of an old mine tunnel that everyone says is dangerous. Or have them imagine that they are standing high up on a barn, thinking about jumping down into a haystack far below. (Try to cite a situation that fits the students' background.)

Ask questions such as:

Who will dare to (go into the tunnel, jump down . . .)?

Will you be one of the first?

Will you make an excuse so you won't have to do it?

How will you feel? Why?

Tell the students that they will be reading a poem about a similar experience. Read the textbook introduction to the poem with the students. As they read the poem, have them watch for the answers to the questions posed in the introduction.

Talking Points

- Why was the dive from the top ledge difficult? (There was an underwater shelf of rock that the diver had to clear.)

- Why did the poet never change his mind at the last minute and climb back down to the beach? (He might have been afraid his friends would laugh at him; he might feel disgusted with himself because of his lack of "courage.")

- What did the poet feel as he stood on the ledge, poised ready to dive? (terror, doubt of his ability, pressure to continue)

- Do you think the poet and his friends ever admitted to each other their true feelings about diving from the top ledge? Why or why not? (Answers will vary.)

- Use the To think about question on page 201 of the student text to further discuss the story.

Departure Points*Art*

- Reread the last four lines of the poem with the students. Ask them what sorts of dreams the poet sometimes has about the dive from the top ledge. After a brief discussion, have students make drawings illustrating one of the poet's dreams or one of their own dreams about a frightening or anxiety-producing situation.

Writing

- Ask the students what the poet means when he says, "not everyone has guts enough"? Have them explain the meanings of other slang expressions related to feelings.

Examples:

I'm really cheesed off.

What kind of vibes do you get from him?

That movie gave me the heebie-jeebies.

- Have students list further slang expressions related to feelings. Could they use any of these expressions in a poem of their own? Have them try it.

Research

- Teenagers often feel they have to "conform," or do what others their own age are doing, to be accepted. Is this necessarily true? Discuss briefly with the students. Then divide the class into groups. Give each group an age span; for example: 2-5 years old, 6-11 years old, 12-17 years old, 18-25 years old, over 25. Have each group observe and read about people in the particular age span that the group has been assigned. Have them find answers to questions such as:

Do people of this age try hard to conform, or are they more interested in being "different"?

What do people of this age do in order to conform?

Are they more interested in conforming with people of their own age, or with people in another age group?

Guide the groups as necessary. When they are ready, have them present oral or written reports.

2. The Black Dark and the Dim Dark /202



Starting Points

Read the first paragraph of the selection aloud as students listen. Have them imagine themselves as the "I" in the paragraph:

"I sat on the edge of my bed, floor boards cold under my bare feet. The time had come to turn out the light, and this took a certain amount of cunning on my part. I had to do it with as much of me under the blankets as possible. Reaching up for the end of the light cord, I slithered under the covers, holding the cord lightly so it wouldn't get pulled before I was ready. The important thing was to get my head under the covers at the same time so I wouldn't see the Black Dark when the light went out."

Briefly discuss the actions that the "I" in the paragraph performs. What is the person trying to accomplish? What feelings is the person probably experiencing? Have students read the textbook introduction to the selection. As they read the selection, have them try to answer the questions posed in the introduction. Encourage students to use the marginal notes as they are reading the selection.

Talking Points

- How did the girl's mother react to the girl's fears? (said the unseen watchers were just products of the girl's imagination; turned on the light to prove the watchers were not real)
- How would you react to someone who had fears like those experienced by the girl in the excerpt? Would you try to help the person overcome his or her fears? How would you go about it? (Answers will vary.)
- What was the difference between the Black Dark and the Dim Dark, according to the girl? (Black Dark occurred right after the light was switched out and was filled with unseen watchers; Dim Dark came after Black Dark and allowed you to see your furniture, but was "haunted" by Miss Harrison's glass eye.)
- Use the To think about question on page 204 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

evaluate and judge ideas according to reality/fantasy

- Write the following examples from the story on the board:
 - I sat on the edge of my bed, floor boards cold under my feet.
 - There were people in the Black Dark . . .
 - . . . she turned the light on while I hid behind her.
 - If I made the least sound they would get me . . .
- Ask students which of the examples tell about something that really happened, and which describe imaginary situations or events. Have the students classify the examples according to the categories of reality and fantasy. (The first and third can be classified as reality; the second and fourth can be classified as fantasy.)
- Have students find further examples of reality and fantasy in the selection. Have them list their examples in their notebooks under the headings *reality* and *fantasy*.
- Encourage them to make up similar sentences of their own. Some should express reality. Others, by contrast, should express purely imaginative ideas (fantasy).

Vocabulary

Page 202

- Reaching up for the end of the light cord, I slithered under the covers, holding the cord lightly so it wouldn't get pulled before I was ready.
- They were shadows gliding into each other, and passing, arms outstretched as they searched for me, groping blindly but never finding me.

Page 204

- It pulsed like a living thing, a cold round gleam moving in the wedge of light visible from my window where the blind didn't quite cover at the sides.

To help students gain meaning from the underlined words and sentence parts use this strategy. Have students visualize the setting in which these underlined actions happen. Have them create a mental picture of

the setting that is as detailed as possible. Then in that context ask students to envision how these actions would be performed.

For "slithered," how would someone get completely under the covers with only one hand available and holding a light cord very carefully?

For the ghost movements, what sort of actions happen? How do the ghosts move through these actions? Picture their movements as dance.

For the eye image, what sort of movements does the eye make? Have students also develop the image of the realities which are stated in the context and suggest what object the eye might actually be.

Page 203

- Naturally the unseen watchers were invisible, and I'd shivered a long time under the covers that night sure they would wreak vengeance on me for telling on them.

Use this strategy to help students gain meaning for the underlined section. Have students explore the feelings of the girl in this paragraph. From her point of view what response would the "unseen watchers" have to being exposed to an adult? Using all the context clues have students give a paraphrase for this expression.

Departure Points

Drama

- Have students pretend that they are "unseen watchers" in the girl's room. Have them prepare monologues or dialogues describing their view of the situation. What do they do? What do they think of the girl's actions? How would they "wreak vengeance" on her?

Speaking / Listening

- Have individuals or groups prepare "scary stories" to tell the class. These might be stories like ones told around campfires, or at Halloween. Arrange for the stories to be told in a suitable setting. For example, you might wish to darken the classroom, turn on an eerie blue light, and play suitable "mood music" while the individuals or groups are telling their stories.

Writing

- When have you felt afraid – like the poet in "Cooks Brook," or like the girl in the prose excerpt, "The Black Dark and the Dim Dark"? Describe your experience either in a poem or in prose. (Prose is the ordinary form of written language, not arranged in verse.) Try to use vivid words and expressions in telling about your feelings. (To do, page 204, student text)

3. Haiku by Issa Kobayashi /205

Starting Points

Display a large seasonal poster or calendar picture. Brainstorm descriptive words and phrases that would fit the poster or picture. Write the students' suggestions on the board. Ask students which words and phrases they would choose if they could use only seventeen syllables to describe the poster or calendar picture. Tell students that the poetic form called haiku uses only seventeen syllables.

Have students read the textbook introduction. As they read the poems, have them try to decide what emotion Issa Kobayashi was trying to portray in each.

Talking Points

- Which two poems seem to portray a sense of joy? (the first and the third)
- Which poem expresses the "out-of-place" feeling a country person might have when visiting the big city? (the second)
- Use the To think about question on page 205 in the student text to further discuss these poems.

4. The Haiku Poem /206



Starting Points

Again display the seasonal poster or calendar picture you used to introduce the haiku poems. Remind students of the descriptive words and phrases that they suggested in connection with the picture.

Guide the class in writing a seventeen-syllable haiku poem describing the poster or picture. Have students refer to Issa Kobayashi's four poems for format. Point out that the 17 syllables for the three-line poem are divided into a 5-7-5 syllable pattern.

Tell students they will be reading a short selection telling more about haiku. Have them read the textbook introduction on page 206. As they read the selection, have them look for answers to the questions posed in the introduction.

Talking Points

- Where and when did the haiku form develop? (in Japan; development began hundreds of years ago)
- Look at the drawings on page 207. Why does Richard Lewis say that haiku is like many of the delicate Japanese ink drawings? (uses clear outlines; conveys many images, moods, and feelings; is restrained, never using any word, thought, or image too much)
- Why does the author say haiku is like a tree without leaves in the winter? How does the author expand and explain his simile? (The haiku poem has no "extras" or foliage. The tree's shape and nakedness suggest what it will look like just as the haiku poem suggests what is not being said.)

5. Night in the City /209

Departure Points

Writing

• Have students write their own haiku poems. They may make up their own first lines, or choose one of the following:

- The jangling telephone
- The smell of the rose
- Snow patches on the road
- Twelve jolly barbers

Extended Reading

• Interested students could find further examples of haiku in magazines and books.

Research

• The haiku form of poetry is only one example of the way the culture of Japan has contributed to the Canadian mosaic. Interested students could research other Japanese cultural elements such as bonsai gardening, the Japanese art of flower-arranging, the Japanese art of paper-folding (origami), and judo.

Starting Points

Have each student write down the name of the largest city or town that he /she has ever been in. Then have each student write five or six words or phrases telling how he /she feels about the city or town. Briefly discuss what the students have written. Then have them read the textbook introduction to the song on page 209. As they read the song, have them try to answer the question :

How do you think Canadian songwriter Joni Mitchell feels about the city?

Talking Points

- What experience does Joni Mitchell describe in the song? (leaving one's room – perhaps in a downtown hotel – and going out to explore the city by night)
- In the first verse, what is she urging her companion to do? (Hurry and get ready to go out; the companion seems somewhat slow and reluctant compared with the songwriter.)
- Use the To think about question on page 209 in the student text to further discuss the song.

6. Salutation /210

Departure Points

Art

- Point out that mental pictures like the ones the songwriter creates can lead us to feel certain emotions. For example, ask students how they feel about the picture created by the words “Colors go flashing in time.” (Perhaps the feeling would be one of excitement or exhilaration. Some students, on the other hand, might experience a feeling of confusion in connection with this image.) Have each student choose a mental picture from the song and prepare an illustration that conveys not only the picture itself, but also his/her feeling about it.

Writing

- Ask students what animals and birds commonly live in big cities. (dogs, cats, pet budgie birds, pigeons, robins . . .) What animals and birds commonly live in the country? (horses, cattle, coyotes, ducks . . .)
- Have each student choose a particular animal or bird and write a story telling about a day in the life of that animal or bird – either in the city or in the country.

Research

- Interested students could find out more about songwriter Joni Mitchell, or about other Canadian songwriters such as Gordon Lightfoot, Sylvia Tyson, Ian Tyson, Ray Griff, and Stompin’ Tom Connors. If desired, recordings by Canadian songwriters might be shared with the class.

Starting Points

Write the words “Happiness is” on the board. Have students suggest various endings for the sentence you have begun. For example, someone might say, “Happiness is summer holidays.” Someone else might say, “Happiness is a chocolate fudge sundae,” or “Happiness is a new bike.”

Tell students they will be reading a poem conveying some rather challenging and far-reaching ideas about the meaning of true happiness. Have students read the textbook introduction to the poem on page 210 and think about possible answers as they read.

Talking Points

- What kind of people do you think the poet is talking to in the poem? (smug, uncomfortable people; seems he is talking to people who are rich and cultured, but are nevertheless unhappy)
- Refer to the To think about question on page 210 of the student text. Tell the students that a poem with the characteristics of “Salutation” is known as a free-verse poem. Have them look back at the poem “Cooks Brook” on page 200. Ask questions such as:
 - Is it also a free-verse poem? (yes)
 - How do we know? (has little or no rhyme scheme, varying lengths of lines, and no definite rhythm)

Skill Points

Comprehension

The key comprehension skill presented in this poem is as follows:

appreciate and understand elements of the author's craft – theme

Help the students gain a deeper understanding of the poet's main ideas by discussing the following questions with them:

- Which would the poet regard as more important to happiness:
perfect manners, or warm family relationships? (warm family relationships)
- expensive clothing, or the enjoyment of nature? (the enjoyment of nature)
- How do we know what the poet regards as important to happiness? (by the examples he gives – poor untidy families who are nevertheless happy together; fish, who are "happy" even without clothing)
- According to the poet, which group of people are the unhappiest? (the rich and "smug") Which are the happiest? (poor people who, though uncultured, have warm family relationships and enjoy nature)
- Do you agree with the poet's viewpoint? Why or why not? (Answers will vary.)

Departure Points

Writing

- Have each student list things that he/she considers important to happiness. As a result of studying the poem, each list will probably include not only immediate, obvious things such as summer holidays and new bicycles, but also more abstract things such as friendship, freedom, faith, enjoyment of nature. Have each student arrange his/her items in the order of their importance to him/her.
- Are fish happy? Briefly discuss this question with students. Have them imagine they are fish watching the picnicking families and/or the poet on shore. Have them write their impressions of happiness from this viewpoint.

Speaking/Listening

- Have students prepare brief talks telling about the happiest moment or time in their lives.

7. An A + or a C – Day? /212



Starting Points

Ask if any of the students keep a diary, or have ever kept one. Have them tell the class about their diaries, explaining details such as what kinds of books they keep them in, when and how often they make entries, whether their diaries are secret, and why they keep diaries. If possible, have some students share sample diary entries with the class.

Have students read the textbook introduction to the selection on page 212. As they read the selection, have them notice how Karen described an “A + day” and what would be an “A + day” for them. Encourage students to use the marginal notes to help them think about ideas in the story.

Talking Points

- How does Karen feel about the relationship between her parents? (somewhat uneasy; tries to be fair when she thinks about their fights and what causes them)
- Who is Amy in the excerpt? (author doesn't actually say, but she is probably Karen's sister) Is she younger than Karen or older? How do you know? (probably younger, since Karen helps her get dressed to go outdoors)
- Use the To think about question on page 215 in the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

determine the author's purpose in terms of language choice

- Have students explain the author's use of informal language throughout this selection by asking questions such as:

From whose point of view is the author telling this story? (from Karen Newman's)

How old do you think Karen is? (probably about 12 years old)

Would you say the language in the story is formal or informal? (informal) Give some examples to prove your answer.

I'm not interested in writing down that stuff. (page 213)

I do keep a bunch of rubber bands wrapped around . . . (page 213)

. . . Mrs. Singer acted practically human. (page 214)

Me and Amy were dying to go out too. (page 214)

But things have been going downhill since then. (page 215)

- Discuss the reason informal language is suitable for this selection. (The author feels that by using casual language she can better convey Karen's thoughts.)
- Discuss the fact that informal language is more appropriate in some forms of writing than in others.
- Have students choose which form of writing, formal or informal, would be more appropriate for each of the following:
 - letter to a friend
 - business letter
 - paragraph about a personal experience
 - science report
- Suggest that students rewrite the informal expressions in the story as formal ones so they can observe the very different tone formal language can give to a selection.

Vocabulary

Page 214

- And second of all, Mrs. Singer acted practically human.

To develop meaning for these underlined words use this strategy. Have students give other examples where “practically” is used in this way, such as practically starved, practically there, practically frozen. Ask them to give synonyms for “practically” in these contexts.

Departure Points

Writing

- Ask students if they have ever gazed up at the stars on a still and beautiful night, as Karen Newman did in the excerpt. How did they feel about what they saw? Have them write paragraphs or poems describing their feelings.
- Suppose you were keeping a Day Book or diary something like the one that Karen Newman kept. How would you rate most of your days? What would make you rate a day as low as C – or even D? Suppose you had a day when everything went exactly the way you wanted it to. What would you say in your diary about your A + day? Write the entry for that day. (To do, page 215, student text)

8. Song of Louis Riel /216 *

Starting Points

In preparation for the study of this selection, have each student find one fact about the life of Louis Riel. As students share the facts they have found, list them. Ask students to piece together what they can of the story of Louis Riel and the Northwest Rebellion of 1885. Have students read the textbook introduction to the song on page 216. As they read the song, have them notice the emotions that it describes.

Talking Points

- What was Louis Riel's aim in leading the Métis (mixed French and Indian) people in rebellion against the Canadian government? What two lines in the second verse give us the answer to this question? ("I fought to keep our country /So that we might be free.")
- What do you think Riel expects will happen to him? What lines at the end of the second verse give us a clue to the answer? (thinks he will probably be killed; lines are "That I may die with bravery /Upon that fearful day.")
- Use the To think about questions on page 217 of the student text to further discuss the song.

* Information to Note

Some students may be puzzled to see that a song with three verses in the French language has only two verses in the English language. You might explain that the translation from French to English is not a word-for-word translation. The thoughts and feelings expressed in the French version when translated to English thoughts and feelings can be put into two verses. If they were put into three English verses, they would sound repetitious. Differences between the characteristics of languages result in changes in wording when translations are done – particularly when, as in this song, emotions are being described

Departure Points

Writing

- Have students pretend they have gone back in a time machine to the period when Louis Riel lived. They have a scheme to get him out of prison and save his life. In groups, or as individuals, have them write newspaper reports telling of the success or failure of the scheme.

Speaking / Listening

- Have someone who speaks French well read the French version of the song aloud to the class, either in person or on tape. Point out that Riel would have written the song in French originally. The English words are a translation.
- From what students have learned about Louis Riel, do they conclude that he was a hero or a traitor? Have them do additional research as necessary. Then organize a class debate on the subject.

Research

- Use the To do, page 217, of the student text.

9. Odysseus and His Faithful Dog, Argos /218 *

Starting Points

Display several pictures of dogs, preferably of different breeds. Divide the class into groups, and give each group a picture of a dog. Have each group decide what characteristics their dog would probably have and what name they would give to the dog. Have the groups report on their conclusions. Note the various characteristics mentioned, calling special attention to such characteristics as faithfulness and affection.

Have students read the textbook introduction to the selection on page 218. As they read the selection, have them notice the characteristics of the dog, Argos, and the way in which the dog responded to his old master.

Talking Points

- Who had trained Argos as a puppy? (Odysseus) Why had his master never taken him on a hunt? (because Odysseus sailed away for Troy)
- Why was Argos such an old dog by the time he saw his master again? (because Odysseus had been away for twenty years, which is a long time in the lifetime of a dog)
- Use the To think about questions on page 220 of the student text to further discuss the story.

*Information to Note

Odysseus, who was also known as Ulysses, was a Greek king of a region called Ithaca. After coming home from fighting in the Trojan Wars, he became very restless. He decided to set forth on an adventure to discover new lands. His journey would keep him away from Greece for twenty years. When he returned home, looking very different from the person who set forth on the journey, many people did not recognize him. The word "megaron," page 220, means a large central hall, often with a stove, in a Greek home.

Skill Points

Comprehension

The key comprehension skill presented in this poem is as follows:

evaluate and judge ideas to determine feelings

- Discuss the statement that actions often reveal emotions. Have students recall actions that revealed emotions in selections they have read such as:
 - The Black Dark and the Dim Dark
 - Night in the City
 - Salutations
- Ask students the following questions:
 - Do you think animals' actions are indicative of their emotions?
 - How?
- Refer to the poem and have students list the actions performed by Argos when Odysseus returned.
 - pricked up his ears
 - lifted up his muzzle
 - wagged his tail
 - put his nose down
 - flattened his ears
 - had no strength to move, closed his eyes in death
- Discuss the emotions Argos revealed through these actions. (recognition, joy, love)
- Suggest that students imagine Odysseus had returned ten years earlier. Have students write a short paragraph or poem describing the dog's actions when he first sees his master.

Departure Points

Writing

- Have each student write a paragraph describing the actions of a dog or other animal of his/her choice. Have students take care not to use any words relating to feelings or emotions in their paragraphs. Students then take turns reading their paragraphs aloud, while the class tries to guess the probable emotions, based on the animal's actions.

Drama

- Have each student pretend to have a dog that he /she is trying to sell. What kind of dog is it? What are its best points? Why would somebody want to buy the dog? Have each student prepare a monologue or dialogue in which he /she tries to sell the dog.

Art

- Assign some students to prepare drawings or paintings of Argos as a puppy. Others should prepare drawings or paintings of him as an elderly dog. Compare the pictures and see if any could be matched as a pair.

Research

- Look in encyclopedias and other reference books to find out more about the Greek hero Odysseus (also called Ulysses). Write a report on what you find out. (To do, page 220, student text)



CULMINATING THE THEME

- Divide the class into pairs. Guide each pair in inventing an imaginary character. The character may be someone much like one of the selection characters. Or he/she may be quite different, depending on the preference of the couple.
- Have each couple work together to write a story in which the main character develops and grows through a series of emotional responses. The character should experience all of the emotions portrayed in the theme selections. If desired, he/she may experience other emotions as well. (You may need to guide the pairs in listing the emotions portrayed in the chapter.)
- Completed stories should be shared with the class.

EVALUATING THE THEME

- The “Summary Activity” at the end of the theme, page 221, focusses on some of the emotions portrayed and on the various literary forms presented. The chart should be completed as follows:

Emotion	Selection	Form
anxiety	“The Black Dark and the Dim Dark”	narrative prose
courage	“Cooks Brook”	free-verse poem
happiness	“Night in the City”	song
loneliness	“Country Bumpkin”	haiku poem
love	“Odysseus and His Faithful Dog, Argos”	story-poem

- Another method of evaluation would be to remind students of the many English expressions that link color and emotion. Then have them make “emotion rainbows.” Each student might begin by making a rainbow on a large sheet of paper. The rainbow could be formed by coloring lightly with crayons or felt pens, or by pasting down pieces of appropriately colored construction paper. (Rainbow colors in their proper order are: red, orange, yellow, green, blue, indigo, violet.)
- Once the rainbow has been made, students could write on each color strip the emotions that he/she connects with that color. For example, he/she might write *fear* on the yellow strip, *envy* on the green strip, and so on. The student then places the names of the various chapter selections on the color strips where they seem to fit best. For example, he/she might place “Song of Louis Riel” on the blue or indigo strip, since the song expresses “blue” feelings.
- If desired, students may add their own sentences dealing with various emotions, and also the names of favorite selections not found in this section.



Up, Up, and Away

OVERVIEW

The idea of flight has always fascinated people. Flight in its many forms—past, present, and future—constitutes the focus for the selections in this theme. There is an emphasis on the increasingly sophisticated technology that human beings have developed as a result of their desire to “fly like the birds.”

The short story “His First Flight,” page 225, tells how a young seagull learns to fly. From the history of human aviation comes the account of “The Flight of the *Friendship*,” page 230. The poem “High Flight,” page 240, and the captioned photograph “Pilot Gets Wings,” page 242, invite the students to consider some of the feelings experienced by a pilot.

Moving to a more technical consideration of aircraft and flying, the students are next presented with an interesting activity in which they experiment with some basic principles of flight. The poem “At the Airport,” page 247, and the article “Canada’s First Female Air Traffic Controller,” page 248, increase the students’ understanding of commercial air travel. “Space Child,” page 251, is the imaginative account of a young girl going to live in a space colony in the year 2050. The excerpt “Personal Gravity Control,” page 255, concludes the theme with some speculations on possible future developments in the continuing story of human flight.

SPIL/R

Objectives

- understanding word history
- using dramatizations to create stories
- understanding aviation slang
- preparing oral and written reports

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - fiction:
 - Daedalus and Icarus p. 127
 - from Leonardo the Florentine p. 130
 - from Kite to Kitty Hawk p. 134
 - Supersonic Flights p. 148
 - non-fiction:
 - from The Twenty-One Balloons p. 137
 - from The Story of Gliding p. 138
 - from Those Gigantic Airships of the Thirties Are on Their Way Back p. 140
 - Wright reaches the zenith of success p. 142
 - short articles p. 143-146
- additional reading on the theme **p. 109, p. 119, p. 147**

Products

Speaking/Listening

- discussing inventors p. 130, p. 143
- giving a historical report p. 150
- discussing flying songs **p. 105**
- discussing personal experiences **p. 105**
- discussing attitudes **p. 106**
- presenting oral reports on Canada's war aces **p. 107**
- discussing occupations **p. 117**
- interviewing a pilot **p. 119**

Writing

- writing a dialogue p. 133
- listing hang gliding skills p. 139
- listing airport jobs p. 147
- writing a story as a play p. 149
- preparing an outline, and report p. 150
- preparing an aviation history time line **p. 106**
- writing a paragraph **p. 107**
- writing a diary entry **p. 108, p. 113, p. 115**
- writing a report **p. 110**
- writing a script **p. 112**
- writing flight expressions **p. 113**
- writing a poem or paragraph **p. 114**
- writing a news article **p. 116**
- writing about supersonic flight **p. 117**
- writing about the possible results of breaking a barrier **p. 118**
- writing paragraphs of flight methods **p. 119**

Drama

- dramatizing scenes, plays **p. 112, p. 114, p. 132, p. 149**

Art

- illustrating flying characters p. 129
- illustrating time lines **p. 106**
- drawing cartoons **p. 108**
- illustrating future inventions **p. 111**
- designing kites **p. 114**

Research

- researching people **p. 106, p. 107, p. 110, p. 111 p. 113**
- researching answers **p. 105, p. 107, p. 117, p. 139, p. 140, p. 147**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Up, Up, and Away

Focus:

the world of flight — in the past, present and future

Topics:

- flying machines from the past and present
- space travel
- principles of flight
- famous pilots

SPIR

Objectives

- gain literal and inferential comprehension of sequence — place, time
- follow directions
- use sequence of events to determine causes and effects
- locate specific information by
 - reading to determine solutions to problems encountered
 - reading to find supporting details
- evaluate and judge ideas in terms of personal experience

Experiences

- relating ideas to be experienced in the selections to personal experiences or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selection
 - fiction:
 - His First Flight p. 225
 - Space Child p. 251
 - poetry:
 - High Flight p. 240
 - At the Airport p. 247
 - non-fiction:
 - The Flight of the *Friendship* p. 230
 - Canada's First Female Air Traffic Controller p. 248
 - Personal Gravity Control p. 255
 - photography:
 - Pilot Gets Wings p. 242
 - instruction:
 - Building a Paper Airforce p. 243
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing a skill (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 167, p. 183

Products

Speaking/Listening

- reading a poem p. 174, p. 241
- taping descriptive language p. 171
- giving a talk as Amelia Earhart p. 173
- explaining flight principles p. 176
- presenting tongue twisters p. 179
- debating future projections p. 183

Writing

- charting material p. 171, p. 229
- writing a paragraph p. 171, p. 173, p. 183, p. 239
- writing a science-fiction story p. 181, p. 183, p. 254, p. 258
- making a time line p. 179
- preparing a flight quiz p. 184

Drama

- presenting a dialogue p. 177

Art

- making models of gulls p. 171
- making a section of a model p. 181
- making a model plane p. 176
- preparing flight museum p. 184

Research

- researching Amelia Earhart's last flight p. 173
- researching pilots' jobs p. 174
- researching a flight plan p. 177
- researching birds p. 167
- researching controller's job p. 179, p. 249

OBJECTIVES

Main Objective	The students will be asked to:
Understanding Sequence and Structure	<ul style="list-style-type: none">• gain literal and inferential comprehension of sequence — place, time• follow directions• use sequence of events to determine causes and effects
Other Objectives	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none">• locate specific information by<ul style="list-style-type: none">– reading to determine solutions to problems encountered– reading to find supporting details
Making Judgments	<ul style="list-style-type: none">• evaluate and judge ideas in terms of personal experience

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Have the students look at the illustration on pages 222 and 223 of the student text. Have them identify as many of the “flying objects” as they can. List these on the board. Then have the students name other flying objects. These could be either real or imaginary. For example:

- hot-air balloons
- rockets
- model airplanes
- toys such as “water-rockets”
- UFO’s
- Superman
- Wonder Woman
- flying carpets
- witches on brooms
- birds
- insects such as bees, butterflies, and moths
- seeds with parachutes such as dandelion seeds

Have students classify and group the objects in the list.

Discuss the fact that the idea of flying has always fascinated human beings. Tell students that in this theme they will be learning more about flight and the various kinds of “flying machines” people have made – and may possibly make in the future.

ONGOING ACTIVITIES FOR THE THEME

1. *Why can't a chicken fly? What keeps an airplane up in the air? Where does rocket fuel come from?* Give students slips of paper. Have them each write one interesting question about flight. Have students fold their slips of paper and put them into a box or hat. Each student then draws a question. During the study of the theme, students should try to find answers to the questions. Students should also watch for relevant information in the chapter selections.
2. Have students keep an ongoing list of the names of commercial airlines (Air Canada, Wardair, Eastern, Nordair, British Airways, Air India. . .) Suggest that they find out what particular colors, slogans, and /or advertising logos the various airlines use. Students could collect newspaper advertisements, brochures, airline magazines, and other materials the airlines use for advertising.

3. Have students investigate and map the flight paths used by various migratory birds. This activity will be especially meaningful if they choose birds that spend part of the year in your particular area.

4. Obtain a number of inexpensive balloons. During the study of the theme, have students prepare and add to a vocabulary mobile made up of balloons. The balloons may simply be suspended from the ceiling by strings. Or, if you have a source of helium with which to fill them, they could float up from an anchor point like circus balloons.

As students study the theme, they should watch for interesting new words having to do with flight. When students find these words have them write the words in large letters on pieces of paper, along with brief definitions or sentences illustrating the meaning. They could then blow up balloons, tape the papers securely to them, and add the balloons to the vocabulary mobile.

5. The following are some suitable titles for extended reading on the theme topic. Have as many as possible available for students to read as an extension activity.

Bibliography:

*Bishop, Lt. Colonel William A. *Winged Warfare*. Totem Books. 1976.

The autobiography of one of Canada's flying aces of World War I.

Gr. 7-9

Colby, C.B. *Chute! Air Drop for Defense and Sport*.

Coward, McCann & Geohegan. 1973.

A history of the parachute and a survey of its contemporary uses.

Gr. 7-9.

Collins, Jim. *Unidentified Flying Objects*. Raintree Publishers. 1977.

The mystery of UFO's is briefly examined.

Gr. 4-6.

*Deverell, Rex. *The Copetown City Kite Crisis*.

Playwrights Co-op. 1974.

A one-act play about Copetown and its famous kites, which bring prosperity to the town and also present a grave problem.

Gr. 7-8

*Harris, Christie. *Sky Man on the Totem Pole*.

McClelland and Stewart. 1975.

The Indian legend of Temlohan, believed to be from outer space.

Gr. 5-9.

Kay, Eleanor. *Skydiving*. Franklin Watts. 1971.

Gives future enthusiasts an introduction to the history of the sport, a description of the equipment, and the ways in which skydiving is used in the military.

Gr. 7-9.

*Main, John Robert Kennedy. *Voyageurs of the Air: A History of Civil Aviation in Canada, 1858-1967*. Queen's Printer. 1967.

The author tells the story of the early bush pilots in Canada and the development of the industry.

Gr. 7 and up.

Mann, Peggy. *Amelia Earhart: First Lady of Flight*.

Coward, McCann & Geohegan. 1970.

An account of a courageous aviator who was the first woman to fly the Atlantic.

Gr. 5-8.

*McClement, Fred. *It Doesn't Matter Where You Sit*.

McClelland and Stewart. 1969.

A discussion of safety and accidents in the air.

Gr. 9 and up.

Penzler, Otto. *Hang Gliding: Riding the Wind*. new ed.

Troll Assocs. 1976.

Color photographs and large print text describe this modern sport with an ancient tradition.

Gr. 5-10.

Place, Marian T. *New York to Nome: The First*

International Cross-Country Flight. Macmillan. 1972.

Based on the leader's flight log, the story of the first cross-country flight in 1920.

Gr. 5-7.

*Rowe, Percy. *The Great Atlantic Air Race*. McClelland and Stewart. 1977.

A narrative account of the 1919 air race from Newfoundland, the starting point for the first attempts to fly the Atlantic.

Gr. 9 and up.

Soule, Gardner. *UFOs and IFOs: A Factual Report on Flying Saucers*. Putnam. 1967.

A factual report on flying saucers with conflicting accounts and opinions from eyewitnesses.

Gr. 6-10.

*Vachon, Georgette. *Goggles, Helmets and Airmail Stamps*. Clarke Irwin. 1974.

A lively, well researched account of Canada's aviation history.

Gr. 7-12.

Weiss, Harvey. *Model Airplanes and How to Build Them*. T.Y. Crowell. 1975.

Instructions for planes and helicopters in various materials.

Gr. 4-8.

*Canadian Titles

INTEGRATION WITH STARTING
POINTS IN LANGUAGE

The language activities in ‘‘Up, Up, and Away’’ in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language Revised/D

Pages 124-125. Starting Point Activities

- 2. Page 126. The *Peanuts* cartoon and the story ‘‘Daedalus and Icarus’’ exemplify fictional attempts by earthbound creatures to ‘‘fly like the birds.’’
- 3. Pages 134,138. The excerpts from *Kite to Kitty Hawk*, *The Story of Gliding*, *Those Gigantic Airships...*, and the selection ‘‘Wright reaches the zenith of success,’’ along with their accompanying activities, highlight important aspects of aviation history.
- 5. Pages 143-147. Short articles and notes provide a brief episodic history of modern aviation from 1909 through a projected possibility for the 1990’s.

Starting Points in Reading/D

Pages 222-223. Chapter Opener; overview of the theme

- 1. Page 224. The short story ‘‘His First Flight’’ dramatically introduces a creature whose flying ability people have long envied – the seagull.
- 4. Page 230. Students vicariously experience a dramatic flight in aviation history as they read about Amelia Earhart and ‘‘The Flight of the *Friendship*.’’
- 6. Page 240. The poem ‘‘High Flight’’ and the captioned photograph ‘‘Pilot Gets Wings,’’ page 242, help the students understand what it might feel like to be a pilot.

Starting Points in Language Revised /D

7. Page 130. The excerpt from *Leonardo the Florentine* and the accompanying drawings introduce the students to the concept of aerodynamic principles.

11. Page 148. From the serious and practical, we move to the humorous, as Art Buchwald considers some of the less desirable possibilities of "Supersonic Flights."

12. Page 137. A delightful excerpt from *The Twenty-One Balloons* provides a second example of a "tongue in cheek" approach to air travel.

14. Page 132. Students are introduced to the concepts of dramatization in the context of future transportation.

15. Page 150. As a culmination students explore oral and written reports.

Starting Points in Reading /D

8. Page 243. The activity "Building a Paper Airforce" guides the students in applying some simple principles of flight.

9. Page 246. Flight by commercial aircraft is the focus of the poem "At the Airport."

10. Page 248. The article "Canada's First Female Air Traffic Controller" further pursues the subject of commercial air travel.

13. Page 250. In the science fiction story "Space Child" and the article "Personal Gravity Control," page 255, the students find some scientifically-grounded speculations about the future, especially with regard to aspects of weightlessness.

1. His First Flight /225



Starting Points

Display some pictures of seagulls at various stages of development, from egg to fully mature adult. Display pictures that will help the students visualize the setting of the story, such as pictures of high rocky cliffs along a seashore.

Discuss the pictures briefly, asking such questions as:

- About how many eggs would a pair of seagulls usually hatch at a time?
- What do seagulls eat?
- How do young seagulls learn to fly?
- How do you think you would feel if you were a young seagull learning to fly?

Have the students read the textbook introduction to the story on page 225. As they read the story, have them watch for answers to the questions you have discussed.

Also call the students' attention to the marginal note on page 226.

Talking Points

- The author starts the story with the sentence "The young seagull was alone on his ledge." Why was the seagull alone? What had happened the day before? (He was alone because his two brothers and sister had flown away; the young seagull was afraid to join them, even though his parents encouraged him.)
- How did the young seagull's mother trick him into diving off the ledge? (held a piece of fish out to him, but did not come close enough so he could reach; his hunger made him dive at the fish)
- What happened after the young seagull dived off the ledge? (At first he fell through space; then his wings spread outwards and he suddenly realized that he could fly.)
- How do you think the seagull felt when he found out that he could fly? (joyful, exuberant, excited, free, relieved, strong, courageous . . .)
- Use the To think about question on page 229 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

gain literal and inferential comprehension of sequence – place

- Discuss with students the relationship between the events that take place in the story and the places where they happen.
- Elicit the following three main locations of activity for the young seagull:
 - a) on the ledge of the cliff
 - b) in space
 - c) in the water
- Have students list the main actions of the young seagull that occur in each place.
- Suggest that students skim the story to find the three main locations of the mother seagull and list her actions in each location.

Vocabulary

Page 225

- Somehow when he had taken a little run forward to the brink of the ledge and attempted to flap his wings he became afraid.
- The great expanse of sea stretched down beneath, and it was such a long way down.
- . . . he failed to muster up courage to take that plunge which appeared to him so desperate.
- His mother and father had come around calling to him shrilly, upbraiding him, threatening to let him starve on his ledge unless he flew away.

Page 226

- He had, in fact, seen his older brother catch his first herring and devour it, standing on a rock, while his parents circled around raising a proud cackle.
- The sun was now ascending the sky, blazing warmly on his ledge that faced the south.
- But on each side of him the ledge ended in a sheer fall of precipice, with the sea beneath.

Page 227

- "Gaw-ool-ah," she screamed back denisively.

Page 228

• Then he saw his two brothers and his sister flying around him, curvetting and banking and soaring and diving.

To draw attention to the word meanings use the following strategy. Instruct students to search the text around the word for clues to its meaning and paraphrase the word. Ask students what clues helped them in their paraphrasing.

For example:

brink – taken a little run forward . . . ledge

expanse – great . . . sea

muster – the courage to take that plunge

upbraiding – calling to him shrilly

devour – his first herring

ascending – sun . . . the sky

precipice – ledge ended in a sheer fall

derisively – she screamed back

curvetting – flying around . . . banking . . . soaring . . .

diving

Departure Points*Writing*

• Discuss with the students ways in which the young seagull reminds them of a person. Ask:

Is he like anyone they know?

In what ways might he even be like themselves?

Have they ever had an experience that was in some ways similar to that of the young seagull?

Have students write paragraphs in which they *either* explain ways in which the young seagull is like a person, or describe a personal experience similar to the one the young seagull had. Perhaps it was the experience of learning to swim, learning to ride a bicycle, taking a train trip alone for the first time, or even making an important phone call.

• Have students make a chart showing the following two things:

a) information they obtained in this selection that they would not get from scientific books on birds

b) information they would get from a book on birds that they did not get in the story. (To do, page 229, student text)

Art

• Have students make string-art gulls, carve gulls from soap, or make them out of modeling clay. They might also find poems, articles, and other stories about gulls. The written materials and student-made seagulls could be arranged in a display and placed where students from other classes could see it.

Speaking / Listening

• The author of the story used vivid descriptive language that appeals to our senses, making us feel as if we are involved in the story. For example, he appeals to our sense of hearing in the sentence "But he kept calling plaintively, and after a minute or so he uttered a joyful scream." He appeals to our sense of touch in the sentence "The wind rushed against his breast feathers, then under his stomach and against his wings." Have students find similar sentences appealing to the various senses. Some of the sentences might be put on tape with suitable background music or sound effects of the sea.

2. The Flight of the *Friendship* /230

□

Starting Points

Read with the students the textbook introduction to the selection on page 230. On the board, make brief notes of the information given in the first paragraph of the introduction. For example:

- 1700's and 1800's – balloons, kites, gliders, airships
- 1900 – beginning of modern aviation

Have students briefly share any information they have about the history of aviation. Some of them may know that modern aviation began with the development of lightweight gasoline engines.

As students read the selection, have them watch for the problems that Amelia Earhart and her companions faced, and the ways in which they solved these problems.

Talking Points

- Why did Captain Railey telephone Amelia Earhart? (to ask her to fly across the Atlantic)
- Why do you suppose Amelia Earhart was so willing to undertake this adventure? (probably because she was very much interested in aviation; probably also because she loved adventure)
- Why do you suppose the plane was called the *Friendship*? (because it was to go across the Atlantic as a messenger of goodwill between America and England)
- Why wouldn't the plane take off when Amelia, Bill, Lou, and Slim first tried it? (because it was too heavy; when Lou got out, it was able to take off)
- What problems did the fliers have when they stopped to refuel in Newfoundland? (fog kept them from taking off; salt water seeped into the motors; plane had to be lightened; pilot started drinking heavily because he was discouraged)
- Use the To think about question on page 239 of the student text to further discuss the selection.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

locate specific information by reading to determine solutions to problems encountered

- Recall the fact that this selection reveals many problems that were encountered and solutions that were found for each one.
- Prepare a chart listing on one side the main flight-related problems. The problems might be similar to the following:

Problems	Solutions
Mrs. Frederick Guest's family don't want her to make the trans-Atlantic flight.	
Amelia wishes to avoid public notice of her intended flight.	
The crew cannot get the plane airborne on initial take-off.	
A fog in Newfoundland delays continued flight.	
The crew cannot get the plane airborne.	
Bill is sound asleep on the morning of intended departure.	
Bill's whiskey bottle appears between the ribs of the fuselage and Bill's tools.	
The crew encounters more fog after take-off from Newfoundland.	
The crew realizes their message to the <i>S.S. America</i> to give them a bearing has missed its target.	
The crew don't know where they have landed.	

Have students supply the solutions to these problems by locating the necessary information in the selection.

Vocabulary

Page 230

- In the spring of 1927, Mrs. Frederick Guest, another woman pilot, who lived in England, had bought a trimotor plane.

To expand students' abilities to gain meaning from words, use the following strategy. Have students look at the structure of the underlined word by examining the prefix "tri" and the root word. Discuss the meaning of other words using the prefix "tri" such as trio, trimester, triangle, tricycle, triplets.

Students could explore other words that start with "tri" such as trilingual, tripod, trinity, triple time. Have them develop words and meanings for "bi." They could check a dictionary to confirm the existence of their words.

Page 232

- So her reply to the polite query, "Miss Earhart?" of Mrs. Guest's agent, Captain Railey, was a brusque and hasty "Yes, this is Miss Earhart. What do you want, please?"
- To avoid public notice Amelia never saw the plane until the day of their takeoff.

Page 233

- A twenty-two litre tank of gasoline was thrown overboard, but to no avail.

Page 236

- A sullen Bill gunned the motors.
- His face was mottled, and he was feverish and cross.

Page 239

- He touched his streaming sou'wester with two fingers.

Work with students to develop a paraphrase for each underlined word or phrase. By putting themselves in the position of the character, students should gain clues to unlock the meaning of words such as "brusque" and "sullen". The picture clue on page 239 as well as the context will lead students to the meaning of "sou'wester". Students could guess the meaning of "mottled" using the assistance of context clues, and confirm the accuracy of their guess by using the dictionary.

Departure Points

Research

- In 1937 Amelia Earhart set out to fly around the world. She completed more than two-thirds of her journey. But then her plane mysteriously vanished in the South Pacific. To this day, her sudden disappearance remains a mystery. Have students find out more about the mystery surrounding Amelia Earhart's final journey. Suggest that after their research is finished, they could propose some possible explanations in an oral report.

Speaking/Listening

- Ask students what kind of person they think Amelia Earhart was. How would she fit into the 1980's? What would she think of the state of aviation today? What if she were alive today? What kind of talk might she give to the class in connection with their study of this theme? Have volunteers pretend to actually *be* Amelia Earhart. Have each volunteer prepare and give a short talk in the way they think Amelia Earhart might do. (You might tell students that Amelia was born in 1898.)

Writing

- The story gave clues to the meanings of some of the following aviation terms. Choose five of the terms. Find more complete explanations for your chosen terms in a dictionary or other reference book.

take off	co-pilot
pontoons	throttle
props (propellers)	fuselage
mooring	hatch
cockpit	

Use several of the aviation terms from the list in a paragraph about an aviation adventure of your own. Your adventure may be real or imaginary. (To do, page 239, student text)

3. High Flight /240

Starting Points

Have various students describe their most exciting travel experience. They may have been travelling by car, bus, rail, motorcycle, go-cart, plane, or by some other means.

Read the textbook introduction to the poem on page 240. As students read the poem, have them watch for the answers to the questions posed in the introduction.

Talking Points

- What sort of person do you think the pilot is? (probably an experienced pilot; possibly quite an idealistic person; a person who likes to be alone; a person who loves freedom; a person who appreciates beauty)
- What is the meaning of the abbreviation *Jr.* following the pilot's name? (junior; could indicate that his father was John Gillespie Magee, senior) What is the meaning of the letters R.C.A.F? (Royal Canadian Air Force)
- What are some examples of picturesque language used by the poet? ("danced the skies," "joined the tumbling mirth of sun-split clouds," "wheeled and soared and swung" . . .)
- Use the To think about question on page 241 of the student text to further discuss the poem.

Departure Points

Research

- Remind students that John Gillespie Magee was an airforce pilot. Ask them what his duties might have been. Point out that there are many different kinds of pilots; for example, test pilots, stunt pilots, bush pilots, commercial pilots. Have each student choose a particular kind of pilot and find out more about that pilot's job. Have them explain why they would or would not like the job.

Speaking /Listening

This poem should be read aloud. Find some suitable background music (perhaps "Born Free") and read the poem with it. (To do, page 241, student text.)

4. Pilot Gets Wings/242

The picture and caption on page 242 should help the students to identify with the idea of being a pilot. Discuss the picture, caption, and the To think about question with them briefly. Guide them as necessary in carrying out the To do activity.

5. Building a Paper Airforce /243



Starting Points

This "hands-on" activity will increase students' understanding of basic flight principles.

Have students read the instructions initially to find out the following:

- (a) how can *air resistance* or drag be reduced?
- (b) how can *lift* be accomplished?

Talking Points

- What happens when you drop a sheet of paper? (It slithers and tumbles in an unpredictable and unstable direction.)
- How can you make a *leading edge*? (Fold one edge of the paper over and over on top of itself six or seven times.)
- Why does streamlining the paper help its flight? (By streamlining, you have reduced the drag and increased flight stability.)
- What happens when you blow over a wide strip of paper held below your mouth? (The dropped edge rises.)
- How does your blowing create a lift? (It increases the flow of air over the strip of paper. This causes the air pressure on the strip to decrease. When the air pressure above the strip decreases, the air pressure below the strip pushes the strip up.)

Skill Points

Comprehension

The key comprehension skill presented in these directions is as follows:

follow directions

- Have students explain in their own words the following things:
 - air resistance
 - leading edge
 - the effects of streamlining a piece of paper
- Students could demonstrate streamlining as they define the above terms.
- Ask students to explain the principle of lift in their own words as they demonstrate how to make a *trailing* edge.
- Have students demonstrate the importance of balance as they experiment with the flight path of their strip of paper.
- Divide students into four groups and assign one of our paper aircraft models to each group. Have students discuss the directions for making their particular aircraft before they begin.
- Students in each group could design their own models and test them (preferably outside) for balance, lift, stability, and reduced drag.
- Invite students to further experiment using the following items:
 - different masses of paper
 - greater wing surfaces
 - elevator positions
 - rudders
 - solid lightweight materials like balsa and plastic

Departure Points

Speaking /Listening

- Have students who have built model airplanes bring them to class and explain how their models use some of the principles of flight.

Art

- Interested students could purchase a model plane kit, build it in class, and explain the directions they followed.

6. At the Airport /246

Starting Points

Read with the students the textbook introduction to the poem on page 247. Students who have visited large airports may be asked to share their experiences briefly.

As students read the poem with you, have them watch for the sights and sounds mentioned by the poet. Have students read the poem a second time to determine how the poet feels about travelling in a modern commercial aircraft.

Talking Points

- While the poet is at the airport, he watches people. What does he see "a hundred" (people) doing in the first three lines? (coming through a gate after arriving by airplane from "nowhere and night;" merging with the other people in the crowded waiting room) What does the poet see "a hundred others" doing in the next few lines? (preparing to depart by aircraft into "nowhere and night")
- The poet seems to connect flying in a commercial aircraft with a feeling of uncertainty. What lines in the second stanza give us this impression? ("None going out can be certain of getting there. / None getting there can be certain of being loved")
- Ask students to explain what feeling the phrase "nowhere and night" gives them. (Answers will vary.)
- Discuss possible reasons for the repetition of the phrase. (Possibly poet repeated the expression in order to link the first group of "a hundred" with the "hundred others," in that both have a connection with "nowhere and night;" possibly the poet also intended to stress the feeling portrayed by the expression "nowhere and night.")
- Have students cite other examples of repeated expressions or words in the poem. ("the gate," "hundred," "none," "can be certain")
- Explain that authors sometimes repeat words or phrases to achieve specific effects. Have the students give their explanations of the effect that the above repetitions have on them.
- Use the To think about question on page 247 of the student text to further discuss the poem.

Departure Points

Research

- Have students look at a map of the world and select a location that is far from their own homes. Have them make up a flight plan from their homes to that location. Students may work either individually or in groups. They will need to do some research in order to determine things like shortest distances between places, effects of prevailing winds, and distances aircraft can travel without refueling.

Drama

- People who sit beside each other on airplanes are often complete strangers to each other. What do they talk about? What kind of person would the students prefer to sit beside if they were seated beside a stranger in an aircraft? Have pairs or groups of students develop some possible aircraft dialogues. If you wish, propose a few potentially interesting situations. For example, a rock musician happens to be seated between an opera singer and a ballet dancer.

7. Canada’s First Female Air Traffic Controller /248 *



Starting Points

Briefly discuss safety with regard to aircraft. Have students share any information they have about things like safety features on various types of planes, special training given to flight crews, safety instructions given to passengers.

Discuss the role of air traffic controllers, who actually “direct traffic” at the airport. Establish that air traffic controllers do some of the following tasks:

- advise incoming pilots of weather conditions
- determine which runway a particular plane should use
- make sure that aircraft are not taking off and landing too close together

Have students read the textbook introduction to the article on page 248. As they read the article, have them watch for answers to the questions posed in the introduction.

Talking Points

- Why is being an air traffic controller such a serious responsibility? (because the lives of many people are at stake; one mistake could cause a serious accident)
- What characteristics do you think a person must have to be a good air traffic controller? (accuracy, exactness, ability to remain calm in stressful situations, ability to communicate well with people, specialized knowledge of aircraft and various flying conditions)
- Use the To think about question on page 249 of the student text to further discuss the article.

* Information to Note

Some students may find the reading of this article a little difficult because of the number of multi-syllabic words that appear in the selection. Before reading the article, draw students’ attention to words such as:

- air traffic controllers
- Toronto Island Airport
- control tower centres in St. Catharines, Hamilton, Kitchener, and Orillia
- Department of Transport

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

gain literal and inferential comprehension of sequence – time

To see the events described in this article in their time frame, direct students to complete the following activity:

- Have the students make a time line summarizing the main events in Marg Dunseith’s career as an air traffic controller. Their completed sequence might take a form similar to the following:

- 1943 - Marg chosen to become an air traffic controller, to help the war effort (World War II)
- 1945-1951 - Marg and other women kept on as controllers
- 1952 - Marg became a licensed controller
- 1953 - Marg hired at Toronto Island Airport; worked there for twenty-seven years
- 1980 - Marg retired

(If necessary, point out that we know the article was written in 1980 because the author says Marg had worked at Toronto Island Airport “for the last twenty-seven years.”

8. Space Child /250



Departure Points

Writing

•Remind students of the time line they made to summarize Marg Dunseith's career as an air traffic controller. Have them make a time line summarizing the possible events in careers they would like to have.

Speaking /Listening

•Have students make up tongue twisters relating to flight; for example:

In flights of fancy, Frances floats freely.

Peter prefers purple propellers.

Have several different students record the tongue twisters on tape. Other students could listen to the tape and try to repeat the tongue twisters a given number of times. Students might be divided into teams for this activity.

Research

•Exactly what does an air traffic controller do? What education and skills does an air traffic controller need to have? Find out and prepare either an oral or written report for your class. Or, if you wish, prepare a report on the qualifications and responsibilities of one of the following people:

- pilot
- navigator
- flight attendant
- member of aircraft repair crew
- baggage handler
- ticket agent
- customs officer

(To do, page 249, student text)

Starting Points

Write the title "Space Child" in large letters. Ask students what kind of story they expect when they see this title. Under the title, write some key words and phrases from the story: *weightlessness, shuttle, space ferry, the year 2050, colony, launch, like a silver bicycle wheel*. Given these further clues, what other ideas do the students have about the story's possible content? Discuss briefly.

Have students open their books. Read with them the textbook introduction to the story on page 251.

As students read the story, have them compare their guesses with the story's actual content.

Talking Points

- How do we know that the events in this story did not really take place? (because the date is 2050, which is still in the future)
- Do you think the author simply made up the events and details of the story out of her own head? Or do you think she based the story on facts? (probably based it mostly on facts) What kind of facts? (scientific principles having to do with gravity and weightlessness; real experiences of astronauts; real technology that is in existence now or could realistically be developed in the future . . .)
- Use the To think about question on page 254 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

use sequence of events to determine causes and effects

The following activity should help students see the relationship between the events in the story and their causes and effects.

- List the following story events on the board:
 - (a) Marie and her family go through a six-month training period.
 - (b) Marie practises hard in the deep water tank.
 - (c) The rocket returns to Earth after it has carried the shuttle into earth orbit.
 - (d) Marie keeps looking out the windows of the space ferry.
 - (e) As the elevator rises, the people inside lose their weightlessness.
- Read the listed events with students. After each event, ask the question "Why?"
Have students give a cause or reason for each event you have listed, referring to the story as necessary.
- Suggested causes are the following:
 - (a) They have a lot to learn about weightlessness and living in space.
 - (b) She knows this is the best way to learn about zero gravity, or weightlessness.
 - (c) It has accomplished its job of carrying the shuttle into earth orbit. Also, its fuel is all used up.
 - (d) She hopes to be the first to see the colony.
 - (e) They are getting close to the area where they will live. This area has gravity, like Earth.
- Recall each event and its cause as you discuss the effects (or results) of the events. Suggested effects (or results) are the following:
 - (a) They will be better prepared for adapting to life in space.
 - (b) Marie adjusts to the feeling of weightlessness.
 - (c) The rocket will be able to carry other shuttles into space.
 - (d) Marie sees the colony on her last day aboard the space ferry.
 - (e) Marie will be able to move about in the space colony as she did on Earth.

- Have students find other cause-effect relationships in the story. They should first state the event and then the cause or reason for that event. Point out that watching for cause-effect relationships in our reading helps increase our understanding of the author's meaning.

Vocabulary

Page 252

- Then, its fuel all used up, the rocket will return to Earth while the shuttle meets up with an immense floating space ferry that will carry the colonists to their new home.

Page 252

- The countdown starts: 10, 9, 8 . . . 3, 2, 1. Liftoff! A muffled roar – fire comes pouring out of the rocket.

To develop word meanings use the following strategy. Have students paraphrase or give the meaning of the underlined word in their own words. Have them search the surrounding text for clues which help them to do this. For example:

immense – picture clue page 253 contrasts the size of the rocket to the floating space ferry
muffled – the roar of the rocket blast off.

Discuss what could be cushioning the sound.

9. Personal Gravity Control /255



Departure Points

Art

- Divide the class into groups. Each group is to make and contribute a section for a model of an imaginary space colony. Co-ordinate the work of the various groups so that all the sections will fit together and so that each group makes something different.

Writing

- Have students imagine they are going to a space colony to live for the next year. They are allowed to take only ten personal possessions each. Have students list what they would take, giving reasons for their choices.
- Marie can hardly wait to explore. What does she see? Write the story. (To do, page 254, student text)

Starting Points

Have students read the textbook introduction to the selection on page 255 and discuss their answers to the questions.

Explain to students that the author of the selection they are about to read, Arthur C. Clarke, is a well-known writer of science fiction who has accurately forecast many developments related to space communication and space travel.

Read the first two paragraphs of the selection with students. Establish that in the first paragraph Clarke presents the following problem to his readers:

Without gravity control, we may be condemning the space travellers and settlers of the future to endless exile.

Discuss the reasons Clarke gives for thinking space travellers might be exiled forever.

Ask students to read the second paragraph to learn what solution Clarke suggests for the problem. Discuss reasons why a gravity-control unit could be a good solution.

Have students read the rest of the selection to find out what effects gravity-control units would have on the people using them and on our whole civilization.

Talking Points

- According to the author, what would be the approximate size of a personal gravity-control unit? (so small that a person could strap it on the shoulders or round the waist)
- How does the author think gravity control might affect people's homes? (make them much more mobile than trailers; allow them to move across land and sea, from climate to climate)
- The author suggests that a situation of the distant past might be repeated in the future. What is this situation? (people living on Earth as nomads, or wanderers)
- Why will the citizens of the future not be lonely, even though they might not be living in permanent settings? (because they will be able to circle the whole globe in only ninety minutes – this would mean they could be at the home of a friend or relative within minutes; also, they would probably feel a kinship with all citizens of Earth rather than just those of particular areas)
- Use the To think about questions on page 258 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to find supporting details

evaluate and judge ideas in terms of personal experience

• Recall that one of the starting points for reading the selection was to find out what effects Clarke's gravity-control unit would have on people and on civilization in general.

Have students reread to find supporting details by asking questions such as the following:

- Why did Clarke think that if the one-person gravitator could be made cheaply enough, it would be among the most life-changing inventions of all time?
- Clarke says that we will want a freedom that neither the car nor the airplane can give us. What kind of freedom is he talking about?
- At a later point in the article, he says that the last people on Earth may be nomads on a high technical level. Why does he call them nomads?
- At the end of the article Clarke says the highly technical nomads will not feel they have no place to call their own. Why won't they?
- Ask students to discuss Clarke's projections for the future in terms of their own experience and knowledge. Do they think Clarke has some good predictions? Why or why not? Do they think that future civilizations will include gravity-control units and people who are highly-technical nomads?

Vocabulary

Page 255

• Without gravity control, we may be condemning the space travellers and settlers of the future to endless exile.

Page 257

- The first people on Earth were nomads.
- Human beings might become wanderers over the face of the Earth – gypsies driving nuclear-power caravans from oasis to oasis, across the deserts of the sky.

To develop word meaning use the following strategy. Have students paraphrase or give the meaning of the underlined word in their own words. Have them search in the surrounding text for clues which help them do

this. For example: clues to the meaning of the word "condemn" appear in the next sentence, where the reader is told a person who has lived on the Moon for a few years "would be a helpless cripple back on Earth." Also, nomads –picture clue, page 257; "first people on Earth" caravans –picture clue, page 257; text implies that these objects could be driven and lived in
Page 255

• Without gravity control, we may be condemning the space travellers and settlers of the future to endless exile.

Page 256

- The person could use it [gravity-control unit] to reduce his or her apparent weight to zero, or to provide propulsion . . .
- The one-person gravitator, if it could be made cheaply enough, would be among the most life-changing inventions of all time.
- The degree of easy mobility that people would have would force them to learn a whole new way of life – an almost bird-like form of existence.
- The extreme of one-person levitation may turn out to be impossible.

For the underlined words, suggest that students look at the word's *structure*. What is the word's root? In the case of the first word, *exile*, have students explain what the word's prefix is. Ask them to explain the meaning of other words having an "ex" prefix such as *exist*, *exhale*, *exodus*, *export*, *expel*. Students could add other "ex" prefix words to the list and explain their meanings. Have them predict what *exile* means and check their prediction with the dictionary definition. Have students discuss the root words of the remaining underlined words. In the case of *apparent*, ask students to identify a word that is similar to the first part of this word. (*appear*) Students could identify other words that have the same root word and discuss their meanings as well as the meaning of *apparent*.

Departure Points

Speaking/Listening

- Students may wish to have a debate about some of Clarke's projections for the future.

Writing

- Suppose you had a personal gravity-control unit like the one the author describes. How would it affect the way in which you travel to school? What about the games and sports that you play? How would gravity-control units affect the game of baseball? of basketball? What new games and sports might be invented because of gravity control?

What new businesses might be set up because of gravity-control units? What sort of "service stations" might be required to repair and maintain gravity-control units? Where would they be located? Do you think people might set up drive-in movies and popcorn stands among the clouds? What kind of business would you like to start if you lived in an age of gravity control?

What ideas do you get from the questions in the two paragraphs above? Do some more thinking about your ideas. Then write a short science-fiction story about life in the age of gravity control.

(To do, page 258, student text)

- Write a short paragraph or poem agreeing or disagreeing with Arthur C. Clarke's predictions.

Extended Reading

- Have students read other writings of Arthur C. Clarke. They could find and read aloud selections from one or more of the following:

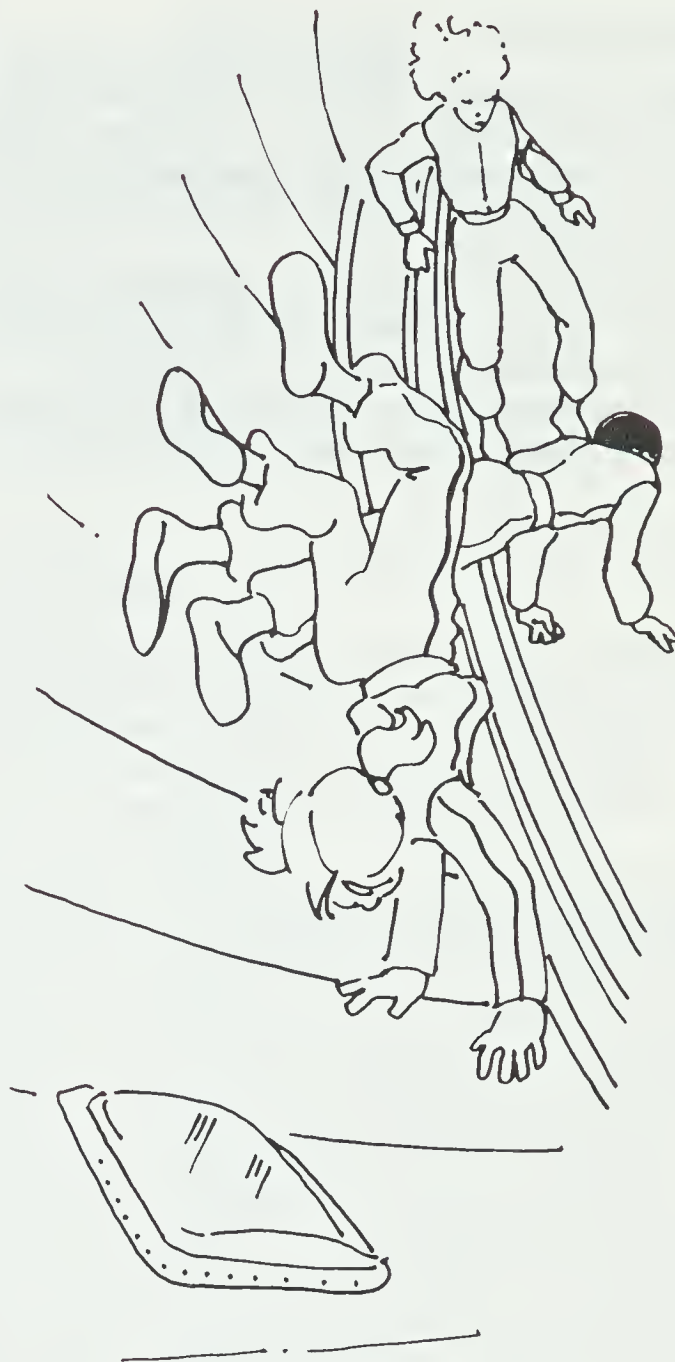
Earthlight

A Fall of Moondust

Voices from the Sky

The Coast of Coral

2001: A Space Odyssey (movie; Clarke collaborated with director Stanley Kubrick)



CULMINATING THE THEME

- Have students share answers to the flight questions they posed at the beginning of the theme. (See Ongoing Activity 1.) Also have students take down the vocabulary (balloon) mobile that they made. (See Ongoing Activity 4.)
- Ask each student to prepare a "flight quiz" composed of ten short questions. The questions could be based on answers to the flight questions, words from the vocabulary mobile, and /or the selections in the chapter. Have pairs of students exchange quizzes for solving.

EVALUATING THE THEME

- The "Summary Activity," page 259, encourages the students to approach and discuss the chapter selections from a different viewpoint. Guide them as necessary in completing this activity.
- Suggest that interested students prepare a "museum of flight" based on the selections in the chapter. Have them pretend it is the year 3000. How might the methods of flight portrayed in the chapter be displayed and described in a museum of A.D. 3000? Students might also include in their museum methods of flight not specifically mentioned in the chapter.
- Assign groups of students the task of designing a completely new vehicle or machine for air transportation. For example, it could be a cross between a submarine and a helicopter. Or it could be the ultimate in fuel-saving aircraft – using the "muscle power" of its own passengers.

Laughter Makes the World Go Around



OVERVIEW

What's funny, and why? Why does a joke seem funnier to one person than to another? Does it make a difference who tells it, and how? What are some of the different forms that humor can take? Humor is a complex but fascinating subject. It is the focus of the selections presented in this theme.

Humor depending on amusing actions is perhaps one of the easiest types to understand. This kind of humor is found in the excerpt "The Funny Photo Contest," page 262, and – to a lesser extent – in the chapter's two selections from the Yukon: "Polly," page 273, and "The Iceworm," page 277. The tall tale, a North American classic, is exemplified in the New Brunswick logging story "How the Main John Got His Name," page 278. Humorous fantasy figures strongly in the traditional song "The Eddystone Light," page 284, and in the short play "The Detective and the Pawnbroker," page 286. Satire – a more subtle form of humor – is introduced in the chapter's concluding selection, "A Short Story," page 289.

SPIL/R

Objectives

- understanding shaggy dog stories
- understanding riddles
- understanding puns
- using single quotation marks
- combining sentences using a variety of methods

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - fiction:
 - from The Shaggy Dog Story p. 154
 - A Strange Story p. 155
 - Rap, Rap, Rap p. 158
 - A Model Dialogue p. 160
 - jokes and riddles p. 152, p. 153, p. 156, p. 157
- developing writing skills
 - using single quotation marks p. 164, **p. 125**
 - combining sentences using a variety of methods p. 165, **p. 126**
- additional reading on the theme **p. 128**

Products

Speaking/Listening

- sharing riddles p. 156
- making up puns p. 157
- discussing comedians **p. 121**, p. 161
- discussing types of humor **p. 120**, **p. 121**
- developing technique awareness **p. 120**
- defining types of humor **p. 121**
- developing pathos awareness **p. 122**
- discussing shaggy dog stories **p. 122**
- producing a riddle **p. 123**
- discussing spoonerisms **p. 123**
- discussing comic-relief **p. 124**
- discussing Leacock's method **p. 124**
- delivering a humorous speech **p. 127**

Writing

- writing a riddle collection p. 156
- writing a funny story p. 163
- rewriting into joke form p. 159
- combining sentences p. 165
- writing shaggy dog stories **p. 122**
- writing stories in O. Henry style **p. 123**
- writing puns **p. 123**
- rewriting TV commercials **p. 125**
- writing sentence punctuation **p. 126**
- classifying humor **p. 127**

Art

- making story into a comic strip p. 154

Drama

- acting out dialogue **p. 124**
- dramatizing a shaggy dog story **p. 122**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Laughter Makes the World Go Around

Focus:

many examples of humor are provided in this theme

Topics:

- satire
- exaggeration
- punch lines
- practical joking
- slapstick
- spoonerisms

SPIR

Objectives

- appreciate and understand elements of the author's craft — humor, exaggeration, satire
- gain literal and inferential comprehension of sequence of events

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - non-fiction:
 - Polly p. 273
 - fiction:
 - The Funny Photo Contest p. 262
 - How the Main John Got His Name p. 278
 - song:
 - The Eddystone Light p. 284
 - play:
 - The Detective and the Pawnbroker p. 286
 - poetry:
 - The Iceworm p. 277
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selection (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 177, p. 189, p. 193, p. 197, p. 199, p. 203, p. 277, p. 292

Products

Speaking/Listening

- telling of a practical joke p. 193, p. 271
- discussing use of formal/informal language p. 198, p. 283
- comparing tall tales p. 199, p. 285
- listening to comedians' tapes p. 188
- telling tall tales p. 198
- making up music p. 199
- interviewing people p. 203
- discussing humor p. 203

Writing

- writing a sequel to a story p. 193
- writing theories p. 197
- writing a tall tale p. 198
- rewriting a story ending p. 203
- circulating jokes p. 201

Drama

- performing a play p. 201, p. 288
- role-playing situations p. 196
- presenting a joke p. 204

Art

- creating a cartoon p. 196, p. 276
- staging a funny photo contest p. 193
- creating a grandmother mermaid p. 199
- making a "wanted" poster p. 201

Research

- researching environments p. 196
- researching logging p. 198
- researching sea songs p. 199

OBJECTIVES

Main Objective	The students will be asked to:
Appreciating the Choice of Language	<ul style="list-style-type: none">• appreciate and understand elements of the author's craft — humorous incidents, exaggeration, climax, satire

Other Objectives	The students will be asked to:
Understanding Sequence and Structure	<ul style="list-style-type: none">• gain literal and inferential comprehension of sequence of events

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Before introducing the theme, have students share cartoons and humorous situations with the class. Briefly discuss what it is about each example of humor that makes it humorous. Tell the students they will be encountering many different types of humor in the theme they are about to study.

ONGOING ACTIVITIES FOR THE THEME

1. Make available tapes or records of comedians' performances. Have students listen to these at a listening centre. Suggest that they choose their favorite jokes or other excerpts from the recordings and practise telling them. Ask students to make their retellings as humorous as possible through such things as appropriate tone of voice, and timing. When ready, students could perform for the class.
2. Tell students that politicians often make use of humor to get their points across, relieve tension, and gauge the interests and personalities of their listeners. Political cartoonists and writers also use humor in expressing their ideas about politicians. During the study of the theme, have students watch for examples of humor used by and about politicians. Sources might include newspapers, magazines, radio, and TV.
3. Have students collect cartoons from different magazines and newspapers. When students have completed the theme, suggest that they classify the cartoons into the different types of humor they observed and studied.
4. Display a list on which you have written some or all of the following different forms of humor.

practical joke	hoax
farce	pun
slapstick	play on words
buffoonery	one-liner
spoonerism	quip
caricature	limerick
tall tale	doggerel
satire	shaggy dog story
spoof	

Challenge the students to find out the meanings of as many of the words as possible. Set up a "humor tree" in the classroom. It can be either a simulated tree or a real tree with many bare, dry branches. When a student

finds the meaning of one of the listed nouns, he/she writes the noun and a short definition on a piece of paper and attaches it to the tree. Other students may then be challenged to find examples illustrating the humor noun that has been defined. Each noun and its definition might be placed on a separate branch of the tree. Jokes and other examples illustrating a specific noun could be written on paper "leaves" and attached to the particular branch.

5. Have as many as possible of the following titles available for students to read throughout this theme.

Bibliography:

- *Allison, Rosemary. *The Travels of Ms. Beaver*. Women's Educational Press. 1973.
A liberated beaver leaves the woods to travel to Toronto.
A picture book for all ages.
- Berger, Melvin and J.B. Handelsman. *The Funny Side of Science*. T.Y. Crowell. 1973.
A book of scientific jokes, many of which are of the shaggy-dog variety.
Gr. 5-9.
- *Braithwaite, Max. *Why Shoot the Teacher?* McClelland & Stewart. 1975.
A funny story of a young teacher's experiences in a rural community during the Depression.
Gr. 7-9.
- Conford, Ellen. *The Alfred G. Graebner Memorial High School Handbook of Rules and Regulations*. Pocket Books. 1977.
Outrageous rules of conduct for today's teens.
Gr. 7-9.
- Corbett, Scott. *The Discontented Ghost*. E.P. Dutton. 1978.
A bad-tempered spirit appears to have lost his ability to scare people away.
Gr. 6-9.
- *Dempsey, Hugh. ed. *The Wit and Wisdom of Bob Edwards*. Hurtig. 1976.
A collection of the jokes, one-liners, and society notes of Bob Edwards, a Canadian journalist and editor of The Calgary Eye Opener 1902-1922.
Gr. 7 and up.
- Edelson, Edward. *Funny Men of the Movies*. Archway. 1980.
A survey and critique of some great film comedians - Chaplin, the Marx Brothers, Buster Keaton, Jerry Lewis, Woody Allen and others.
Gr. 7-8.

*Elves, Hazel. *It's All Done with Mirrors: A Story of Canadian Carnival Life*. Sono Nis Press. 1977.

An insight into an unusual lifestyle, written by a woman who has spent her life with the carnivals.
Gr. 9 and up.

Fitzgerald, John D. *The Great Brain*. Dell. 1971.

It's tough having an older brother who's a Great Brain.
Gr. 4-7.

*Godlington, Douglas and Christopher Reynard. *Piste*. Gall. 1972.

A humorous foray dedicated to "all would-be skiers who won't" and "all could-be skiers who can't."
Gr. 7-12.

Henry, O. *The Gift of the Magi, and Five Other Stories*. Watts. 1967.

Mammon and the Archer; Springtime a la Carte; The Ransom of Red Chief; Thanksgiving Day Gentleman; The Count and the Wedding Guest.
Gr. 7-9.

*Korman, Gordon. *This Can't be Happening at Macdonald Hall!* Scholastic-TAB. 1980.

Humorous antics abound at a boys' school.
Gr. 4-8.

*Lee, Dennis. *Nicholas Knock*. Macmillan. 1974.

More nonsense poetry for all ages from the creator of *Garbage Delight*.
General.

Marceau, Marcel. *The Story of Bip*. Harper Row. 1976.

Marcel Marceau's description of his art and his most well-known character, Bip.
General.

*Mowat, Farley. *The Dog Who Wouldn't Be*. Seal Books. 1980.

Mutt was convinced that he was a human, not a dog!
Gr. 4-8.

Murphy, Jim. *Weird and Wacky Inventions*. Crown Publishers. 1978.

Humorous old inventions that never quite got off the ground!
Gr. 4-8.

Robertson, Keith. *Henry Reed's Babysitting Service*. Dell. 1974.

Henry and Midge run a summer babysitting service - with hilarious results.
Gr. 4-7.

*Walker, Allan. comp. *The Treasury of Great Canadian Humour*. McGraw-Hill Ryerson. 1974.

A compilation of humor and satire from sixty-five Canadian authors.
Gr. 6 and up.

INTEGRATION WITH STARTING
POINTS IN LANGUAGE

The language activities in "Laughter Makes the World Go Round" in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language Revised /D

Pages 152-153. Starting Point Activities

1. Pages 156-157. The riddles and puns on these pages are ones most students have probably been telling one another for years. They will serve as a good introduction to a more formal consideration of humor.

4. Page 160. Like "The Iceworm," the selection "A Model Dialogue" deals with a trick. However, in "A Model Dialogue," the humor of the situation arises from the clever way in which the "trickee" avoids actually being tricked.

7. Page 158. The story and discussion given here guide the students in thinking further about punch lines and their effects.

Starting Points in Reading /D

Pages 260-261. Chapter Opener; overview of theme

2. Page 262. "The Funny Photo Contest" deals with a type of humor that is familiar to most students – practical joking.

3. Pages 272 and 277. Humor based on amusing actions is further explored in the prose selection, "Polly" and the poem, "The Iceworm."

5. Page 278. The rugged outdoor life of the logger has inspired many a tall tale. "How the Main John Got His Name" is an excellent example of a tall tale.

6. Page 284. Life at sea is the inspiration for the humorous traditional song, "The Eddystone Light." The song's punch line comes as a delicious shock to the reader.

Starting Points in Language Revised /D

8. Page 154. The shaggy dog jokes, the questions following them, and the selection “A Strange Story” introduce students to the characteristics of shaggy dog stories.

11. Page 162. The photographs, activities, and techniques taught on these pages invite students to write their own humorous selections.

Starting Points in Reading /D

9. Page 286. The play “The Detective and the Pawnbroker” leads the students to think further about punch lines and about the nature of shaggy dog stories.

10. Page 289. The humor in “A Short Story” is based on satire.

1. The Funny Photo Contest /262



Starting Points

If possible, display a photograph of Gordon Korman (see SPIR A-1, Chapter 4), and one or more of his books, which include:

- This Can't be Happening at Macdonald Hall!*
- Go Jump in the Pool!*
- Beware the Fish!*
- Who Is Bugs Potter?*
- I Want to Go Home!*

Tell students that Gordon Korman wrote his first book as an extension of an assignment given at school. He was only thirteen years old when he began. Since then, Gordon has been interviewed many times on radio and TV, and has visited schools to talk to students about his writing.

Have the students read the textbook introduction to the selection on page 262. Tell them that *Go Jump in the Pool!* was Gordon's second book. Have them watch for the many practical jokes he describes in this excerpt from the book, so they can define a practical joke by the end of the selection.

Encourage students to use the marginal notes as they are reading.

Talking Points

- Do you think Bruno and Boots expected the sorts of events that occurred during the course of the contest? (They probably didn't expect people to go to such lengths to obtain funny photos.)
- What sort of people do you think Bruno and Boots were? Would you like to have them in your class? Why or why not? (Answers will vary.)
- Use the To think about on page 271 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skill in this story is as follows:

appreciate and understand elements of the author's craft– humorous incidents

- Elicit from students the observation that the humor in this story is based on the humorous incidents that occur around the funny photo contest.
- Have students list some or all of the nineteen subjects of the funny photos submitted to the contest.
- Suggest that students select the one they found most amusing and explain why they found it so.
- Ask students if they think Gordon Korman succeeds as a humorous writer in this excerpt. Why or why not?

Vocabulary

Page 262

- "However, before I give permission for this venture, I shall have to know all the details."

Page 264

- Notable among these was a particularly good study of Coach Flynn lying on the floor in pain after demonstrating to the boys the proper way to use the vaulting horse.

Page 268

- When Cathy was put on kitchen duty as punishment for this escapade, she didn't see Diane Grant sneak in and add half a box of detergent to the dishwasher.

Page 269

- When Chris Talbot returned to his room after dinner one night, he was pushed by mysterious hands into a child's wading pool which had materialized in his doorway.

Page 270

- The resulting shouting match caused their next-door neighbor, George Wexford-Smyth III, to spill his after-dinner medicine, the one he took every evening to neutralize the germs he may have picked up during the course of the day.

To draw attention to word meanings use this strategy. Ask students to look at the root of each underlined word. For the first word, "venture", have students supply a word they know that has "venture" as its root. (adventure) Discuss the meaning of each root word. Have students list other words using the same root word for "notable" and "escapade." Ask students to predict the meaning of each underlined word and confirm their prediction by using a dictionary.

Page 264

- The funny photo contest was received with an enthusiasm that even Bruno hadn't predicted – the faculty trip to town brought back two cases of film ordered by the students.
- Mark Davies recruited several helpers in anticipation of a heavy workload.

Page 265

- And mealtimes at Macdonald Hall were scenes of raucous delights as the boys all rushed to see the day's entries.
- To get even, Bruno snapped a still-life photo of Boots' open gym locker, crammed full of old sweat socks and wadded-up jerseys.
- Prominent at the top was the stenciled name, *Melvin O'Neal*.

Page 268

- For revenge, Cathy knotted all Diane's underwear together and photographed her, perplexed and astonished, pulling it out of her drawer.

Page 269

- Marvin Trimble's paper cup of tomato juice exploded in the dining room and the culprit proved to be, of all people, Elmer Drimsdale, who was brilliant even in making miniature bombs.

Instruct students to search for clues to the meaning of each word, then paraphrase the text around the word. In the case of "faculty", the only context students have is that this group is not the body of students. Students should be able to deduce that the "faculty" must then be the teachers. Have students put themselves in the positions of Mark Davies, the boys in the dining room, and Diane to obtain the meanings of the words "recruited", "raucous", and "perplexed."

Clues to help paraphrase the other words are the following:

jerseys – gym locker . . . sweat socks
culprit – tomato juice exploded

Departure Points*Writing*

- Have the students write another adventure for Bruno and Boots.

Speaking / Listening

- Have students tell about a practical joke they were part of or that they have heard about (To do, page 271, student text). Encourage students to read more of Gordon Korman's work.

Art

- Guide students in staging a funny photo contest in your school.

2. Polly/273*



Starting Points

Display some pictures of talking birds such as parrots, mynah birds, and budgies. Or if possible, bring a real talking bird to class.

Briefly discuss birds that can talk. Have the students share any information they have and tell about any experience they have had with talking birds.

Have students read the textbook introduction to the story on page 273 in the student text. As they read the story, have them think about an answer to the question about humor posed in the introduction. Encourage students to use the marginal notes as they are reading.

Talking Points

- Describe Polly’s manner and actions. (glared at diners, buried its head under its wing, pulled its head out occasionally to mutter like an old man, seemed to appreciate children, held long conversations with toddlers)
- In what ways did the people of the Yukon and others treat Polly like a person? (Mrs. Hopcott put the bird in a coffin after it died; local citizens decided to bury the bird in a cemetery intended for people; dignitaries came to the funeral; the funeral was very elaborate for a bird.)
- Why do you think people treated Polly as they did? What reason does the author suggest? (probably did it partly as a joke; did it because the bird was something of a celebrity; author suggests they did it because they had very little else to do)
- Use the To think about on page 276 of the student text to further discuss the story.

*Information to Note

Some students may find the reading of this story a little difficult because of sentence length and multi-syllabic words. Most of the words can be unlocked from their context, and the interesting story line should carry students through the sentences. You may wish to share the reading of the selection, reading the more difficult paragraphs aloud yourself (1, 3, 4, 7, 9, 11, 14), and having various students read the other ones. For further strategies, see Vocabulary, page 195

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

gain literal and inferential comprehension of sequence of events

- Have students reread the first three paragraphs of the story on pages 273-274.
- Recall that not all authors describe the events in the order they happened.
- Ask students to assist you in listing the main events of the story as they are presented by the writer. The list might look similar to the following one:
 - Polly the parrot dies in 1972.
 - Previously Dennis Bell wrote a humorous news service story about Polly.
 - Bell writes a humorous report of Polly’s death for the news service.
 - Polly arrived in Carcross after the gold rush; owners disappeared; Polly became a fixture of the Caribou Hotel as of 1918.
 - Local chiropractor declares Polly’s death caused by a heart attack.
 - Mrs. Hopcott puts the body in a cardboard coffin in the freezer until she can bury it in spring.
 - People of Whitehorse demand a proper funeral for Polly.
 - Permission given to bury Polly in Carcross cemetery.
 - Johnny Johns performs the eulogy.
 - Replacements for Polly arrive at the hotel.
 - People from all over the British Commonwealth hear the story.
 - Mrs. Hopcott is advised to use the expression “‘Rootsie-toots, Polly” to housebreak her new birds.
 - The expression becomes part of the Yukoners’ vocabulary.
- Have students set the events on a time-line to better visualize the order of the events.

Vocabulary

Page 273

• Had the parrot lived in a more heavily populated area, its existence and death would have gone unnoticed; but, because it was a tropical bird – a very old one – living in the subarctic, it was something of a celebrity to writers wandering through the Yukon.

Page 274

• He wrote that “the world famous Carcross parrot, reputedly the oldest, meanest, dirtiest bird north of the sixtieth parallel, has chomped his last cracker,” and that the bird was found deceased, drumsticks up, after having survived the ferocious northern blizzards, fire, and the dregs of the Klondike gold rush.

• Polly seemed to appreciate children, however, and sometimes would hold conversations with toddlers, which consisted mainly of incomprehensible mutterings the children seemed to understand.

Page 275

• A special car for mourners was placed on the southbound train from Whitehorse, and services were held up at least an hour because some government dignitaries were late in arriving by car.

• It had a disquieting habit of hanging upside down from the perch, then dropping like a stone to land on its head, which led Mrs. Hopcott to wonder if someone might have given her a defective bird.

For the underlined words, suggest that students look at each word's structure. In the case of “subarctic”, discuss the meaning of words such as *subheading*, *subzero*, *subconscious*, *submarine*, *substandard*. Establish that the prefix “sub” means below. Have students explain that the Yukon is subarctic because it is just below or just south of the Arctic Circle. Have students suggest another word that looks something like “reputedly” (*reputation*) and give its meaning. Recall the context of reputedly and arrive at its meaning.

Students could establish that *comprehend* looks like the root word for “incomprehensible”. Having discussed the meaning of *comprehend*, they could provide meanings for other words using “in” as a prefix, such as *indecent*, *inattention*, *inactive*, *inanimate*, *inaccurate*. Students could predict the meaning of “incomprehensible” and confirm their guess by using the dictionary.

When students locate the root word in “dignitaries” (dignity) and provide its meaning, they should be able to guess the meaning of *governmental dignitaries*.

Ask students for the root word in “disquieting.” Discuss the meaning of the prefix “dis” by establishing the meaning of the following pairs of words:

agreement – disagreement

approve – disapprove

continue – discontinue

Students could predict the meaning of *disquieting* and confirm their guesses by checking in the dictionary.

Page 274

• But, earlier, a writer for the Canadian Press wire service named Dennis Bell had written a humorous story about the parrot that appeared in newspapers across North America, and Bell now saw an opportunity to create more interest in the incongruous bird.

• ... after having survived the ferocious northern blizzards, fire, and the dregs of the Klondike gold rush.

• The cantankerous old bird stopped talking to adults, except when asked if it wanted a cracker.

Page 275

• Rather than a minister – nobody seemed certain a minister would officiate – an elderly Indian named Johnny Johns performed the eulogy.

• Replacements, none solicited, soon arrived from donors.

Have students paraphrase the underlined words. In the case of “eulogy”, students could discuss what they know about funeral ceremonies and predict the meaning of “eulogy.” Have one student provide the dictionary definition.

3. The Iceworm /277

Departure Points

Research

- Have students find the Yukon Territory on a map, and locate Carcross. Suggest that they look at maps indicating temperature and climate, in order to find out more about the environment in which Polly lived. Students could also find out where parrots occur naturally and contrast the natural environment of parrots with that of the Yukon.

Drama

- Have a volunteer pretend to be Polly and carry on a conversation with a toddler as described on page 274. The role of the toddler can be taken by another student volunteer. Conversations could be practised in private and then presented to the class.

Art

- Have students create a cartoon strip of six to eight frames which tells a story about a bird or animal that is treated like a person. (To do, page 276, student text)

Starting Points

Discuss initiation activities that take place in some schools, including the following aspects:

- their purpose
- the different kinds of initiation activities students have heard of or experienced

Tell students that the poem "The Iceworm" is about a particular kind of initiation activity people in the Yukon use for testing the "toughness" and sense of humor of newcomers.

Point out that the setting for the poem is the same as for the selection "Polly" (the Yukon Territory).

Have students read the textbook introduction to the poem on page 277. As they read the poem, have them think about answers to the questions posed in the introduction.

Talking Points

- According to the first stanza, where does the iceworm live? (beneath the snow) What are its habits? (it hides; it comes out when the temperature is fifty below – about minus forty-six Celsius)
- According to the second stanza, how can a newcomer be accepted as a real "sourdough"? (by drinking a cocktail containing an iceworm)
- From reading the poem, what other word could you use for the word Cheechako? (newcomer)

4. How the Main John Got His Name /278

Departure Points

- Writing*
- Ask students if they think iceworms are real. Tell them some people say iceworms are just long pieces of cooked spaghetti that have been frozen by Yukoners to fool unsuspecting newcomers. Interested students could write their reactions to this theory and /or their own theory.
- Extended Reading*
- Have students find Robert Service’s poem “The Ice Worm” and compare the two descriptions (To do, page 277, student text). Students could read Service’s poem aloud and discuss the comparison.

Starting Points

Find a short, simple example of a “tall tale,” from a book about Paul Bunyan, Joe Mufferaw, or Pecos Bill. In large letters, write the tall tale on a very long (tall) piece of paper. Display it in the classroom.

Briefly discuss some characteristics of tall tales. (They often centre on a particular character; humor depends on extreme exaggeration of facts, or “stretching of the truth”; they often contain unexpected twists in plot.)

Have students read the textbook introduction to the story on page 278. As they read the story, have them watch for answers to the questions posed in the introduction. Encourage the students to use the marginal notes as they are reading.

Talking Points

- Which of the events in the story could really have happened? (Main John was born; Main John’s father tossed his axe into the truck of a tree; lumberjacks tried to get the axe out; the Main John asked the cook for pancakes.)
- Which events are examples of wild exaggeration, or stretching of the truth? (Main John chewed up the biggest tree in the world as a newborn baby; Main John pulled up a whole tree, creating a mountain; logging men made a fry pan out of a battleship.)
- Use the To think about on page 283 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

appreciate and understand elements of the author's craft – exaggeration

- Have students skim the selection to find parts they found humorous.
- Make a co-operative list of the humorous events. The list might appear as follows:

Page 278 – The Main John received the tallest tree in New Brunswick for a teething ring.

Page 278 – The Main John chewed the log into toothpicks and spit them out into a neat pile.

Page 280 – He started logging when he was four years old.

Page 280 – The Main John created a mountain by pulling an axe out of a tree.

Page 280 – He used a peavey hook and axe as big as he was for logging.

Page 282 – The cook needed to use the hull and smoke-stack of a battleship as the frying pan for the Main John's pancakes.

Pages 282-283 – The Main John took a day and a half to eat his breakfast of pancakes and then asked for seconds.

Establish through discussion that each one of these events is humorous because it is an exaggeration.

- Suggest that students continue the tall tale about the Main John by writing exaggerated accounts of things such as the following:

what the Main John could eat for dinner

what work he could do in one day

what things would have to be used for making clothes for him

what would happen to the surrounding land when he cut down trees

Departure Points

Speaking/Listening

- Ask the students if they know any tall tales about Paul Bunyan. Tell them some people say the stories of Paul Bunyan are actually based on New Brunswick logging stories such as "How the Main John Got His Name." Have students find Paul Bunyan stories or other tall tales. They should read their stories several times until they know them well, practise telling them aloud, and present their stories to the class.

- Have students discuss why informal language is suitable in some forms of writing but not in others. Have them discuss the following questions:

Would you use formal or informal English in writing a science report for school? a letter applying for a job? a letter to a close friend of your own age? (To do, page 283, student text.)

Writing

- Have students write their own short, simple tall tales like the one you used to introduce the selection. They could copy their tall tales onto long (tall) pieces of paper, illustrate, and display them.

Research

- Have interested students find out more about the history of logging in New Brunswick. What were the major kinds of trees logged? What were the main uses and/or markets for New Brunswick lumber? What logging methods and equipment were commonly used? Was John Glazier a real person? What are the names of other individuals connected with logging in New Brunswick? What is the state of New Brunswick's logging industry today? Students may prepare either oral or written reports on what they find out.

5. The Eddystone Light/284

Starting Points

Have students look back at the illustrations and selections about mermaids on pages 89-99 in the student text. Briefly discuss mermaids. Though they are imaginary creatures, it is interesting to speculate about them. For example, if a mermaid married a human male (perhaps a sailor or lighthouse keeper), where would the couple live? What kind of food would they eat? What kind of children might they have?

Have the students read the textbook introduction to the song on page 284. As they read the song, have them watch for the answer to the question posed in the introduction, and notice the informal language used.

Talking Points

- Where did the events of this song take place? (on a lightship – a ship anchored in a certain place, showing a light to guide sailors) What sort of life do you think the keeper of a light would have? (probably lonely; exciting at times; would have constant close contact with the sea and with nature)

- If you are not sure how to pronounce the word *buoy* what clue does the rhyme scheme of the song give you? (*Buoy* is probably meant to rhyme with *Ahoy* at the end of the previous line; it would therefore be pronounced the same as the word *boy*.)

- How would you say the following expressions from the poem in everyday language or “standard” English?

Me father . . .

Mer-my-aid . . .

Two was fish . . .

When the winds is bleak . . .

Meanin’ a buoy for ships what sail

An’ not a boy what’s a juvenile male.

- Use the To think about on page 285 of the student text to further discuss the song.

Departure Points

Art

- Point out that the last stanza of the song contains a surprise piece of information: “An’ there was me gran’ mother sittin’ on a buoy . . .” Ask students why this line comes as a surprise to the reader. How could the boy’s grandmother appear so suddenly out of the water? If she was his mother’s mother, what might she have looked like? Have students express their ideas in the form of drawings or paintings.

Research

- Tell students that “The Eddystone Light” is a very old, traditional song of the sea. Have them make a collection of other songs of the sea.

Speaking/Listening

- Students who are interested in music might make up a tune for “The Eddystone Light.” They could teach it to the other students by rote. Perhaps a student with sufficient knowledge of music could write it down using standard musical notation.

- Have the students discuss the two tall tales, “The Eddystone Light” and “How the Main John Got His Name,” explaining which one they think is more effective. (To do, page 285, student text)

6. The Detective and the Pawnbroker / 286

Starting Points

Tell students about the following fictional occurrence:
“A folksinger made her living by playing the guitar and singing. She had several beautiful and valuable guitars. One day a serious situation developed in her family. Her sister became ill and needed some expensive medicine. However, the family had no money to pay for it. So the folksinger took one of her guitars to a pawnbroker. The pawnbroker kept the folksinger’s guitar and lent her the money for her sister’s medicine.”

If students are familiar with pawnbrokers, have them tell about similar situations. Explain that a pawnbroker is actually in the business of lending money. If the borrower is later able to pay back the money, he/she can then take back the object previously pawned. If not, the pawnbroker is free to sell the object, usually after a set period of time.
Have students read the textbook introduction to the short play on page 286. As they read the play, have them watch for answers to the questions posed in the introduction.

Talking Points

- Why did Herbie need money? (He needed to buy bandages and other medical supplies because he had been injured.)
- Why was Herbie angry with the duchess? (because she kept a clock so dangerous that it killed his cousins and injured him)
- What reason did the detective give for not believing the pawnbroker’s story? (The duchess didn’t have a clock in her dining room.)
- Was the detective good at his job? (probably not; the author is probably making fun of detectives)
- Use the To think about on page 288 of the student text to further discuss the play.

Skill Points

Comprehension
The key comprehension skill presented in this play is as follows:

appreciate and understand elements of the author’s craft – climax

- One strategy which might be employed in teaching the above skill is to have students recall the surprise piece of information they learned at the end of the poem “The Eddystone Light” (Grandmother was sitting on a buoy.)
- Have students skim the story to locate the surprise piece of information in it (The duchess doesn’t have a clock in her dining room.)
- Have students discuss how this surprise revelation adds humor to the story (The pawnbroker told a long story with all sorts of details explaining why Herbie needed the money; the detective gave one simple reason why the story could not have a bit of truth in it.)
- Write the words *punch line* for students to see. Explain that both the “The Eddystone Light” and “The Detective and the Pawnbroker” have punch lines.
- Ask students to identify the punch lines in both selections and explain in their own words what a punch line is.
- Discuss reasons why punch lines add humor to selections.

7. A Short Story / 289



Departure Points

Art

- Have students design and make “Wanted” posters for Herbie.

Writing

- Suggest that the students could start a new fad at the school by making up and circulating a series of pawnbroker-and-detective jokes.

Drama

- Select a student to read the play aloud with a classmate. One of the students should take the part of the detective and the other, the part of the pawnbroker. Tell them to put as much expression into their reading as they can. If possible, perform the play for the class. (To do, page 288, student text)

Starting Points

Read aloud a short passage from a suitably melodramatic romance in a book or magazine.

Have the students read the textbook introduction to the story on page 289. As they read the story, have them watch to see how the author makes fun of the standard “boy meets girl” formula. Encourage students to use the marginal notes as they are reading.

Talking Points

- Is there ever a time in the story when you think the boy and girl are actually going to meet? (probably while the two taxis are driving down Portage Avenue together)
- At what point in the story do you realize that Bob and Mamie are not going to meet after all? (when Mamie’s taxi goes north on Colony Street, and Bob’s taxi goes south)
- Why does the author capitalize the word Fate throughout the story? (probably to make it seem more important and dramatic) What does Fate do in the story? (draws Bob and Mamie closer and closer together, but parts them before they meet)
- Why does the author say he’s not going to write a longer story? (because Bob and Mamie didn’t meet and there’s no use writing a long story till you see if you can get any money out of a short one)
- Use the To think about on page 292 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

appreciate and understand elements of the author's craft – satire

The following strategies might help students to develop the above skill:

- Discuss things students found humorous about this story.
- Establish that through the story the author is making fun of a variety of things.
- Develop a co-operative chart of the different things the author attacks. Write the following headings:

boy-meets-girl love story
writing for money
advertising consumer products
fate controlling people's lives

Have students provide examples from the story that show how the author ridicules these things.

- Refer students to the introduction to the story and have them explain why it is called a "satirical" story.
- Suggest that students select their favorite satirical chapter from the story and read it aloud to the rest of the class.
- Have students explain why they agree or disagree with the following statement:
Satire is the most clever type of humor in the written language.

Vocabulary

Page 289

- Her sky was unclouded.

To draw attention to the meaning of the underlined words, use the following strategy. Discuss the literal meaning of the idiomatic expression. Have students suggest what the author meant by using the figure of speech. Students could paraphrase the sentence using their own words to convey the author's meaning.

Page 289

- She had youth, a compact and loads of refinement.

For the underlined word, suggest that students look at the word structure. What is the root word? Have students examine the meaning of the suffix "ment" in words such as *enjoyment*, *arrangement*, *improvement*. Ask students to identify the prefix "re" and establish its meaning in words such as *rearrange*, *reopen*, *repay*, *reheat*. Using the above structure clues, students could predict the meaning of refinement and confirm their guesses by locating the word in a dictionary.

Note – Some students may not be familiar with the meaning of compact in the sentence, "She had youth, a compact, and loads of refinement." Provide them with an illustration or a real example of a face powder compact used by many women at the time the story was written.

Departure Points

Writing

- Have students rewrite the ending of the story so that Bob and Mamie actually do meet. What might happen? Students should try to keep their story endings humorous.

Speaking/Listening

- Place students in groups. Each group pretends to be working for an advertising company. The company is preparing an ad for one of the products used by Mamie (perhaps a certain brand of cosmetics) or by Bob (a certain brand of razor, razor blade, toothbrush, toothpaste, hair ointment, or socks). The company has decided to interview Bob or Mamie about the product. Have groups prepare their interviews, choosing group members to take various parts. When the groups are ready, have them present their interviews to the class.
- Students who enjoy reading *Mad* magazine could discuss the humor in the magazine with classmates, using references from the magazine to illustrate their points.

Extended Reading

- This story by C.B. Pyper has an unexpected ending. The writer, O. Henry, also wrote many stories with what he called a "twist" at the end. Have the students read "The Ransom of Red Chief" or another O. Henry story. (To do, page 292, student text)



CULMINATING THE THEME

- Have each student review the chapter, picking out what he/she considers to be the three or four funniest sentences. The sentences can come from anywhere within the selections.
 - Divide the class into groups. Group members sit in a circle. One person in the circle chooses one of his/her sentences. Without letting anyone see it, he/she whispers it to the person on his/her right. This person, in turn, whispers it to the next person, and so on. The last person in the circle says the sentence aloud – just as he/she heard it. The result can sometimes be hilarious.
- The person who started the sentence then reads it as it appeared in the book. Students try to name the selection from which it came. The first one to name the correct selection is next to take a turn at starting a sentence.

EVALUATING THE THEME

- The "Summary Activity" focusses on the ways in which the various authors created humor. Suitable examples to fit the list in the student text would be as follows:
 - humor based on practical joking – "The Funny Photo Contest," "The Iceworm"
 - humor based on the amusing actions of a character or characters – "The Funny Photo Contest," "Polly," "The Iceworm," "The Detective and the Pawnbroker"
 - humor based on exaggeration – "How the Main John Got His Name"
 - humor based on making an animal seem like a person – "Polly," "The Detective and the Pawnbroker"
 - humor involving a particular kind of informal language – "The Iceworm," "How the Main John Got His Name," "The Eddystone Light."
 - humor based on satire – "A Short Story"
- Notice that selections may fit simultaneously into several categories. Accept any reasonable classification of selections. You may wish to add the following category:
- humor using a punch line – "The Eddystone Light," "The Detective and the Pawnbroker."
- Another method of evaluation would be to have each student choose what he/she considers to be the funniest situation described in the chapter. He/she should prepare an illustration of that situation and write a paragraph telling what kind of humor is being portrayed, and why the situation is funny.
 - A third alternative would be to divide the class into groups, assigning them all to present a particular joke supplied by you. Each group uses a different assigned method of presentation. Methods of presentation might include ones such as the following:
 - pantomiming the joke, preparing a dramatization of the joke, drawing a cartoon based on the joke, telling the joke in the style of a stand-up comedian.



Buffalo Dusk

OVERVIEW

When European traders and explorers first arrived on Canada's western plains, the bison, or buffalo, occupied a central position in the lifestyle and economy of the native people. The lumbering brown herds of buffalo no longer roam the plains. However, the majestic animal remains a symbol of bygone days in the "great lone land."

The buffalo and the lifestyle that it symbolizes form a focus for the selections in this theme. The poem "The Flower-Fed Buffaloes," page 296, speaks of springtime on the Prairies – as it was then and as it is now. In "The Legend of Old Wives' Lake," page 299, the pursuit of the buffalo leads to a dramatic incident commemorated today in the name of a southern Saskatchewan lake. Henry Youle Hind, an explorer of the 1800's, shares some first-hand observations in the short excerpt titled "Blind Buffalo," page 301. The article "Pemmican and How to Make It," page 302, centres on an important source of nourishment made from buffalo meat. The historical and anthropological significance of an Indian artifact found by a thirteen-year-old boy is highlighted in the article "Boy finds Part of Atlatl," page 305. The boyhood experiences of Chief Buffalo Child Long Lance are the source of the autobiographical selection "An Arrow from White Dog's Quiver," page 308. This is followed by a graphic description of "The Buffalo Hunt," page 313, by D.F. Symington and a diagram of a buffalo trap, page 314. The last selection, page 316, gives instructions for making a parfleche, an item native peoples made from buffalo hide.

SPIL/R

Objectives

- using point of view in narration
- using prepositions and adverb phrases

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - non-fiction:
 - Native Tribes of Canada p. 167
 - The Canadian Indian p. 168, p. 176, p. 177, p. 179
 - The Taming of the Canadian West p. 177
 - Recollections of an Assiniboine Chief p. 178
 - Buffalo Bill and the Wild West p. 179
 - The Making of Buffalo Bill p. 179
 - news articles p. 182, p. 183
 - quotations p. 176, p. 179
 - poetry:
 - Buffalo Dusk p. 167
 - Gray Wolf's Song p. 170
 - fiction:
 - The Thundering Herd — excerpt p. 169
 - Buffalo Kill — excerpt p. 171-175
- developing writing skills
 - using preposition in adjective and adverb phrases p. 180, **p. 134**
- additional reading on the theme p. 170, **p. 130**, **p. 136**

Products

Speaking/Listening

- discussing story excerpt p. 169
- making an oral report **p. 129**, **p. 134**, **p. 135**, p. 177
- discussing a poem's language **p. 128**
- discussing the buffalo **p. 129**
- discussing zoos **p. 129**
- comparing buffalo accounts **p. 130**
- discussing ceremonies **p. 131**
- commenting on whether native peoples were justified in hunting and killing buffalo **p. 132**
- discussing theories **p. 132**
- discussing buffalo hunting **p. 133**
- discussing conservation attitudes **p. 133**

Writing

- writing a poem, verse p. 169, p. 170
- rewriting a story part p. 175
- composing a legend p. 176
- writing a report p. 177
- writing a personal story **p. 131**
- writing a for or against paragraph **p. 133**
- writing a description **p. 133**
- writing conservation paragraphs **p. 136**

Research

- learning about enemies and benefits of the buffalo p. 177
- locating major buffalo herds **p. 129**
- learning about stampedes **p. 130**
- researching dances **p. 131**
- learning about use of resources **p. 132**
- researching protection methods **p. 136**
- learning about buffalo in our culture **p. 136**

Art

- preparing maps of distribution **p. 129**
- making a use diagram of a buffalo **p. 131**

Drama

- performing a buffalo dance **p. 131**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Buffalo Dusk

Focus:

facts and legends about the buffalo, its near disappearance, and its usefulness to native people in the past

Topics:

• uses • methods of hunting • recipes • legends

SPIR

Objectives

- locate specific information by
 - reading to find answers to questions
 - reading to find supporting details
 - reconstruct information by recording/organizing in outlines, recipes, reports, pictographs

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - non-fiction:
 - The Legend of Old Wives' Lake p. 299
 - Blind Buffalo p. 301
 - Pemmican and How to Make It p. 302
 - Boy Finds Part of Atlatl p. 305
 - An Arrow from White Dog's Quiver p. 308
 - The Buffalo Hunt p. 313
 - Diagram p. 314
 - Instructions p. 316
 - poetry:
 - The Flower-Fed Buffaloes p. 296
- discussing concepts and ideas from the selection (TALKING POINTS)
- reflecting on ideas from the selection (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 209, p. 215, p. 219

Products

Speaking/Listening

- sharing stories of sacrifices p. 214, p. 300
- presenting pemmican making p. 217, p. 304
- listening to theme talks p. 208
- choral reading a poem p. 212

Writing

- writing historical accounts p. 221, p. 311
- writing a feelings poem or paragraph p. 223, p. 314
- writing to appeal to senses p. 212
- writing stories p. 208, p. 214, p. 215, p. 223
- writing pemmican recipes p. 217
- writing advertisements promoting dried meat p. 217

Research

- researching food for buffalo p. 212
- researching historical topics p. 208, p. 214, p. 219, p. 224, p. 307
- researching Sitting Bull p. 221

Drama

- re-enacting events described in a legend p. 214
- playing "What's My Line" p. 225

Art

- designing hunting weapons p. 219
- designing and constructing ceremonial masks p. 221
- illustrating a hunt p. 223
- making a parfleche p. 224

OBJECTIVES

Main Objective	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none">• locate specific information by<ul style="list-style-type: none">- reading to find answers to questions- reading to find supporting details• reconstruct information by recording/organizing in<ul style="list-style-type: none">- an outline- a recipe- a report- a pictograph

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Ask students the following questions:

Where do we get hamburgers? (They are made from ground beef, which comes from cattle.)

Where do we get beefsteak? (from cattle)

Where do cowhide boots come from? (Cowhide is the "skin" of a cow.)

Where do steerhide wallets and briefcases come from? (Steerhide is the "skin" of a steer.)

Where does the gelatin in jelly powder come from? (Gelatin is made from the bones and hoofs of animals, often cattle.)

Have students summarize their answers by concluding that domesticated cattle are an important source of food and manufactured products in Canada today. Then have the students think back to earlier days in Canada – the days before Europeans and other settlers established farms, ranches, towns, and cities in Canada. Ask questions such as:

- Who lived in Canada before the settlers arrived? (mostly native peoples; also some explorers and fur traders who preceded the settlers)
- Did the native people have domesticated cattle? (no)
- There was an animal they used in much the same way on the Prairies. What was the animal? (the buffalo)

Tell the students that in this theme that focusses on the buffalo, they will be discovering many interesting facts about life on the western plains when huge herds of buffalo still roamed.

ONGOING ACTIVITIES FOR THE THEME

1. During the study of the theme, invite appropriate resource persons to speak to the class about various aspects of Prairie history during the days of the buffalo and buffalo hunters. Resource persons might include history teachers, library or museum staff members with a particular knowledge of the subject, representatives from native people's groups, and amateur historians.
2. Have students write a series of short mysteries on "the missing buffalo." These could be quite fanciful and humorous, if desired.
3. Students could find out more about outstanding historical figures connected with Prairie history. Some possibilities would include:

Henry Kelsey	Tom Three Persons
George Simpson	Emily Murphy
Gabriel Dumont	Nellie McClung
Chief Poundmaker	Mrs. August Schubert
Chief Crowfoot	Frances Anne Hopkins

Each student might research one historical figure. Written reports could be compiled to form a book of Canadian Prairie biographies.

4. Point out that words such as *Cree*, *Pawnee*, and *Assiniboine* are called *proper nouns*. They are the names of various native peoples. Some other kinds of proper nouns are: names of people (Tom Three Persons) and names of places (Regina). Tell students that during the study of this theme, they will be increasing their vocabulary of proper nouns. Have them watch for and note proper nouns in the selections they read. Suggest that students look for other proper nouns relating to various aspects of Prairie history.

5. Have as many of the following books as possible available for the students to read as an extension activity.

Bibliography:

Annixter, Jane and Paul Annixter. *Buffalo Chief*. Holiday. 1958.

A tale of adventure about a medicine man and his two sons which also presents an accurate picture of Plains life and the interdependence of Indian and buffalo.

Gr. 7 and up.

* Benham, Mary Lile. *Paul Kane*. Fitzhenry & Whiteside. 1976.

Illustrated biography of the artist who recorded life on the Canadian Plains.

Gr. 7-9.

Bracegirdle, Cyril. *Zoos are News*. Abelard-Schuman. 1973.

The role of zoos in the conservation and preservation of animals is recounted.

Gr. 5 and up.

* Campbell, Maria. *People of the Buffalo, How the Plains Indians Lived*. Douglas & McIntyre. 1975.

The life and customs of the Plains Indians.

Gr. 5 and up.

Dary, David. *The Buffalo Book*. Avon Books. 1975.

The importance of the buffalo to the Plains Indians is examined, as is the buffalo slaughter.

Gr. 5 and up.

* Faulknor, Cliff. *The White Calf*. Scholastic-TAB. 1973. © 1965.

The story of Eagle Child, a young Blackfoot, and his love for a white buffalo calf.

Gr. 5-7.

Garst, Shannon. *Buffalo Bill*. Julian Messner. 1948.

Life of Buffalo Bill Cody, originator of the Wild West Show.

Gr. 7-9.

Keating, Bern. *Famous American Cowboys*. Rand McNally. 1977.

Biographies of nine cowboys depict the many-faceted life of the frontiersmen.

Gr. 4-8.

* MacCrimmon, Hugh R. *Animals, Man, and Change: Alien and Extinct Wildlife of Ontario*. McClelland & Stewart. 1977.

Each of the twenty-eight chapters describes an animal which has become extinct or is alien to Ontario.

Gr. 8 and up.

McCoy, J.J. *In Defense of Animals*. Houghton Mifflin. 1978.

A lucid, well-reasoned demand for merciful treatment of wild and domestic animals.

Gr. 5-7.

Park, Ed. *The World of the Bison*. J.B. Lippincott. 1969.

The slaughter and rebuilding of buffalo herds is recounted. The anatomy and life cycle are shown.

Gr. 7-9.

* Russell, Andy. *Andy Russell's Adventures with Wild Animals*. Hurtig. 1977.

The author urges conservation and protection for wildlife.

Gr. 7 and up.

Sackett, S. J. comp. *Cowboys And Songs They Sang*. Addison-Wesley. 1967.

A collection of over a dozen songs which gives a great deal of information about the cowboy and his way of life.

Gr. 4-7.

Scott, Jack Denton. *Return of the Buffalo*. G.P. Putnam's Sons. 1976.

The history of the American bison.

Gr. 6-8.

* Stewart, Darryl. *Canadian Endangered Species*. Gage. 1974.

An appeal to conserve Canadian wildlife.

Gr. 6 and up.

INTEGRATION WITH STARTING
POINTS IN LANGUAGE

The language activities in “Buffalo Dusk” in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language Revised /D

Pages 166-167. Starting Point Activities

- 1. Pages 168, 169. The excerpts from *The Canadian Indian* and from *The Thundering Herd* give a dramatic and gripping picture of the great numbers of buffalo that once roamed the Plains.
- 3. Page 178. The selection from *Recollections of an Assiniboine Chief* and the four short excerpts propose some possible explanations for the disappearance of the huge buffalo herds. In this context students explore prepositions in their own writing.
- 4. Page 182. The three newspaper reports give interesting information about the use and management of buffalo herds today.
- 7. Page 176. The selections from *The Canadian Indian* and from *The Taming of the Canadian West* give us more information about the native people’s attitudes toward and use of the buffalo of bygone days.

Starting Points in Reading /D

Pages 294-295. Chapter Opener; overview of the theme

- 2. Page 296. The poem “The Flower-Fed Buffaloes” provides an interesting bridge between past and present on the Prairies.
- 5. Page 298. “The Legend of Old Wives’ Lake” - a dramatic account of the heroism of a group of Cree women – explains the connection between the present-day place name and a fateful buffalo hunt that took place near the site.
- 6. Page 301. The short excerpt “Blind Buffalo” is an interesting sidelight on the subject of buffalo and their life in the wild.

Starting Points in Language Revised /D

10. Page 171. The selections in Starting Points in Reading may be compared with "Buffalo Kill," the story of twelve-year-old Winter Weasel, who is given an important but frightening responsibility in the annual buffalo hunt.

12. Page 170. The native song, and buffalo dance painting, give further information and interesting word pictures connected with the buffalo hunt.

Starting Points in Reading /D

8. Page 302. The article "Pemmican and How to Make It" describes one of the most important uses of buffalo meat.

9. Pages 305, 308. The article "Boy finds Part of Atlatl" and the autobiographical excerpt "An Arrow from White Dog's Quiver" deal with outstanding experiences in the lives of two native boys – one from the present and the other from the past.

11. Pages 312, 314, 316. The explanatory selection "The Buffalo Hunt" and the accompanying diagram of a buffalo trap and directions for making a parfleche provide a summary of the buffalo hunt and a product of buffalo hide.

1. The Flower-Fed Buffaloes /296

Starting Points

Have students look back at the Chapter Opener illustration on pages 294-295 and state three activities portrayed in that illustration. (buffalo grazing, steam locomotive passing, machine drilling for oil) Ask them if all of the activities took place at the same time on the western plains. (probably not; buffalo would come first, then steam locomotive, then oil-drilling machine) Have students read the textbook introduction to the poem on page 296. As they read the poem, have them try to answer the questions posed in the introduction.

Talking Points

- According to the poet, what has taken the place of the prairie flowers and grass that the buffalo used to eat? (wheat – fields of wheat)
- How do you think the poet feels about springtime on the western plains? (loves it; thinks it is sweet and beautiful) In what important way is springtime on the Prairies different from what it was many years ago? (Buffalo no longer roam freely as they once did.)
- What words in the poem appeal to our sense of smell? (perfumed, spring that is still sweet)
- What words appeal to our sense of hearing? (locomotives sing, wheels spin, buffalo bellow no more)
- What words appeal to our sense of sight? (prairie flowers lie low, buffaloes trundle around the hills no more)

Departure Points

- Writing*
- Have students write a paragraph or a poem about a theme-related subject in which they purposely appeal to as many of their readers' senses as they can.
- Speaking /Listening*
- Students could prepare a choral reading of the poem. The reading could be done with suitable background music and/or sound effects.
- Research*
- Point out that the poet says the buffalo ate flowers. Did they really? Did they eat any particular kinds of flowers? What else did they eat? If a person had a pet buffalo, what would he/she feed it?
- Have the students find out more about suitable food for buffalo – in the past and present.

2. The Legend of Old Wives' Lake /299



Starting Points

While students have their books closed, write the place name *Old Wives' Lake* on the board.

Ask students why people might give this particular name to a lake. Have them speculate briefly.

Ask students to read the textbook introduction to the legend on page 299. As they read the legend, have them watch for answers to the questions posed in the introduction.

Talking Points

- What two groups of people are involved in the legend? (Cree Indians, Blackfoot Indians)
- Why did the Cree decide to travel westward? (They wanted to follow the buffalo, which were their main source of food; the buffalo were going west because a fire had destroyed their pasture.)
- Why was it dangerous for the Cree to go west? (because they would be entering Blackfoot country; the Blackfoot were their enemies)
- A legend often tells of some brave or heroic action. What is the heroic action in this legend? (Old Cree women stayed behind while the other Cree people escaped; the old women tricked the Blackfoot warriors, but lost their lives as a result.)
- Use the To think about on page 300 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skills presented in this article are as follows:

locate specific information by reading to find answers to questions

reconstruct information by recording/organizing in an outline

- Recall with students the events that led to and followed the massacre of the old women by asking questions such as the following ones.
 - Why did the buffalo move west into Blackfoot country?
 - Why did the Cree Indians follow them?
 - When did the Blackfoot first appear to the Cree? What did they do?
 - What plan did the old women offer to the Cree chief?
 - What resulted from the plan?
 - When did the name of the lake change to Johnstone Lake? Why?
 - Why was the original name restored to the lake in 1953?
- Have students reconstruct this information by outlining the important events that led to restoring the name *Old Wives Lake*. Students could write their outlines and compare them with those of their classmates.

Vocabulary

Page 299

- The buffalo, having no pasture, trekked west to the unburned grasslands.
- Suddenly, someone saw men on horseback silhouetted against the sky.
- The long cavalcade tried to hurry and close in for defence for they knew the Blackfoot horsemen were near.

- How could the Cree, loaded with meat and encumbered with young children, hope to outride the Blackfoot?

To develop word meaning have students paraphrase or give the meaning of the underlined word in their own words. They could use clues from the surrounding text to do this.

For example:

trekked – buffalo . . . west to unburned grasslands
 silhouetted – against the sky
 cavalcade – straggling line of hunters, women, and children . . . long
 encumbered with – loaded . . . young children

Departure Points

Writing

- Some students could make up alternate stories for the place name *Old Wives' Lake*. The guesses they made in the Starting Points section may give them ideas for their stories.

Drama

- Have students stage a re-enactment of the events described in the legend. All class members should be able to take part since some can act as Cree Indians, others as Blackfoot, and still others as buffalo. The re-enactment of the legend could be presented to another class in the school.

Speaking/Listening

- Ask students if they know a story involving some brave or heroic sacrifice. If so have them tell it to the class in their own words. (To do, page 300, student text)

Research

- Interested students could research a place name in their region. If there is an Indian place name, students could research its story and report their findings to the group.

3. Blind Buffalo/301



Starting Points

Tell students that the short excerpt they are about to read is from a book published in 1860. You may also wish to tell them that the full title of the book is *Narrative of the Canadian Red River Exploring Expedition of 1857 and of the Assiniboine and Saskatchewan Exploring Expedition of 1858*. Students might be interested to learn that long titles were in style years ago. Have students read the textbook introduction to the excerpt on page 301 of the student text. As they read the excerpt, have them watch for the particular characteristics of blind buffalo.

Talking Points

- What caused the blindness of the buffalo described by Hind? (prairie fires)
- Why were blind buffalo difficult to approach in quiet weather? (they had especially good hearing, sense of smell, and general alertness)
- What service did hunters think the blind buffalo performed for the herd? (may have given the alarm when hunters were slyly approaching the herd in hilly country)

Departure Points

Writing

- Point out that people with handicaps might be like the blind buffalo in some ways. They might develop special skills and strengths that make up for their handicaps to some extent. For example, a person whose legs are paralysed might develop a great deal of strength in his/her arms. Have students write stories about people or animals with handicaps who have developed special abilities. Their stories may be either real or imaginary.

Extended Reading

- Students who have very old books at home could bring these books to class for the other students to examine. As the books are being displayed, students could point out interesting features such as:
 - long titles
 - “old-fashioned” language
 - the common practice of summarizing the content of each chapter at the beginning of that chapter.

You might tell students that old books are sometimes sold quite cheaply at auction sales or in stores selling second-hand goods. Some students may be interested in starting their own collections of old books.

4. Pemmican and How to Make It/302



Starting Points

Try to obtain some samples of dried meat products such as "beef jerky" and dehydrated meat carried by backpackers (sold in camping and outdoor stores). Some students may be able to provide samples of homemade dried meat products. Give each student a small taste of a dried meat product. Briefly discuss possible methods of making such products. If any students are able to do so, have them give a recipe.

Have students read the textbook introduction to the selection on page 302 of the student text. Ask them to read the headings in the margin to gain a general idea of what the selection is about. As they read the selection, have them find out how pemmican was made and how it was used in the early days on the western plains.

Talking Points

- Why was pemmican so important in the early days? (Native people – as well as European traders and explorers – often had few other sources of nourishment; people were travelling around a lot, and needed a food that would not spoil and was easy to carry.)
- Besides buffalo meat, what other kinds of meat were sometimes used in making pemmican? (moose, elk, fish)
- How would the food value of pemmican compare with that of other foods? (food value of pemmican was very high since it was a concentrated food)
- What did the people from Boston think of fried pemmican, or *rousseau*? (thought rousseau was better than other dishes made from pemmican, but said it tasted of tallow candles and had a leathery or rubbery texture)
- Use the To think about on page 304 of the student text to further discuss the article.

Skill Points

Comprehension

The key comprehension skills presented in this article are as follows

locate specific information by reading to find supporting details
reconstruct information by recording/organizing in a recipe

- Suggest that students use the margin notes as headings for locating information in the article
- Have them list the steps taken in making basic pemmican as they would list steps in following a recipe. Their list might look similar to the following:

1. Cut meat in thin slices or strips
2. Dry meat in sun or over a slow fire.
3. Spread meat on a hide and pound it until it becomes "beat meat".
4. Toss beat meat into a rawhide container
5. Add $\frac{1}{2}$ or more of melted fat
6. Sew up the container and let the pemmican cool
7. Turn the container a few times to keep the fat from settling on one side

- Have students record the three details given for making "the best pemmican."
- Finally have students record the three ways to eat pemmican.
- Ask students to prepare recipe cards summarizing the information. Discuss the location of the last two pieces of information, "Better Pemmican" and "Ways to Eat Pemmican," before they begin.
- Students could illustrate their recipe cards appropriately.

Vocabulary

Page 302

- The resulting salt pork and hardtack were not very appealing fare for long treks across the prairie.

Page 303

- When the meat had been dried, it was spread on a hide and pounded with stones or mallets to become "beat meat."
- So high was the food value that one-third of a kilogram was a reasonable day's ration.
- Hard working voyageurs were more likely to eat one-half to one kilogram each in a day.

Page 304

- Here is the comment made by a party from Boston travelling to Saskatchewan to see the solar eclipse in 1860.
- For in all likelihood, the “relic” will turn out to be a kind of fungus often found in black prairie soils where aspen trees grow.

To expand students’ abilities to gain meaning from words use the following strategy: Have students use their own experiences and associations to elaborate the meanings of the underlined words.

In the case of “hardtack” and “mallets” and ration discuss students’ learning about the food-related topics in their social studies courses on early Native peoples and Canadian explorers. Many students should recall who the voyageurs were. If they are having difficulty, discuss the root word, have students predict the word’s meaning, and have one student check the meaning in a dictionary. Many students will have heard or read about eclipses of the sun and can share their knowledge of these events with other students. Direct students to the context clues for relic, have them provide a synonym for the word, and confirm their prediction by checking the meaning in the dictionary.

Page 304

- This and the leathery, or India-rubbery, structure of the meat are its chief disqualifications.
- Have students examine the structure of the underlined word, its root, and its prefix “dis.” They should explore other words that start with “dis” and develop their meaning.
- For example: dishonest, discontent, disabled, disagree, disappear. They could add as many “dis” words as possible to their list.

Departure Points

Writing

- The article tells about two ways of cooking pemmican – making a soup or stew called *rubbaboo* and frying pemmican to make *rousseau*. Have students make up their own recipes that use pemmican as the major ingredient. Encourage them to invent interesting names for the recipes they develop.
- Keeping meat frozen to preserve it takes much electrical energy. Canning meat also requires energy from electricity or other sources. Would we save energy by drying our meat instead? Suppose the government decided to launch a great advertising campaign encouraging people to preserve their meat by drying in order to save energy. What sorts of advertisements would they use? What directions would they give for drying meat? Have students prepare some advertisements and instruction sheets for preserving meat by drying it.
- Use the To do on page 304 of the student text.

5. Boy finds Part of Atlatl/305



Starting Points

Display pictures of various objects used by Plains Indians in the past (or display the actual objects if available.) These might include bows and arrows, stone-headed clubs, a shield made of buffalo hide, a war-bonnet, a travois, a medicine-pipe, moccasins, articles of clothing decorated with porcupine-quill embroidery, or beadwork.

Briefly discuss the objects, having students share any information they have on how the Indians made and used them. Tell students that the objects displayed were used by the Plains Indians within the last few hundred years, and in some cases are still being used.

Explain that historians and other scholars are also interested in learning how the Plains Indians lived thousands of years ago, and that the article they will be reading is about an object, or artifact made and used by the Plains Indians at least 2000 years ago.

- Have students read the textbook introduction to the article on page 305. As they read the article, have them think about the answers to the questions posed in the introduction.

Talking Points

- Where does Fabien Morin live? (in northern Saskatchewan in a community called Sandy Bay)
- From the picture and from the explanation given in the article, what do you gather about the meaning of the word *atlatl*? (It was a spear-throwing board; it was used throughout North America before the time of Christ; the bow and arrow replaced it.)
- How would a buffalo-hunter use an atlatl? (would hold it underneath the spear; would use it to throw the spear through the air)
- What part of an atlatl did Fabien find? (A weight; a weight would sometimes be attached to an atlatl shaft to balance it and give more force to the throw.)
- What effect has the discovery of the atlatl weight had on the community where Fabien lives? (People have become more interested in anthropology – the study of the origins and customs of the human race; people have become more interested in their own history, the community has taken more pride in itself.)
- Use the To think about on page 307 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skills presented in this article are as follows:

locate specific information by reading to find answers to questions

reconstruct information by recording/organizing in a report

These strategies should help students develop the above skills.

- Have students skim the selection to find answers to the following questions:

Who made the discovery?

What did he discover?

Where did he find it?

When did the event happen?

Why did the discovery make a big impression on people?

Discuss the fact that not all the answers will be stated specifically, but that students should use clues in the text to answer questions such as when the event took place, and why it made a big impression.

- Students could reconstruct the information they located by writing a news article about the event. Before they begin, discuss the fact that news articles should answer the 5W questions. Also point out that in the last two paragraphs of the article, the author summarizes

(a) what were the immediate results of the discovery

(b) what were the long-term results of the discovery

Discuss the following questions:

Should students include this information in their news articles?

If so, where should it appear?

Vocabulary

Page 305

- How do such artifacts help historians and other scholars to discover what life was like on the prairies 300 years ago?

Page 306

- Dr. Arthur said that a prototype of an atlatl with which he is familiar can be used to throw a spear up to 150 m with accuracy.

The context clues for both the underlined words should make obvious their meanings. Ask students what clues helped them paraphrase the words. For example:
artifact – Indian arrowheads . . . 2 000 to 10 000 years old
prototype – of an atlatl with which he is familiar

Departure Points

Art

- Interested students could use wood, leather, and stone to design hunting weapons that would have been useful to the Indians of the plains. Challenge students to make their designs as original as possible.

Extended Reading

- Students could prepare a collection of books, magazines, and other materials relating to the life and customs of the Indians of the plains for a theme-related reading centre. Class members could visit the reading centre at free times.

Research

- Have students visit a museum with displays related to native peoples of Canada. If there is not a museum in the area, have students write a letter to a museum asking for information on a topic that interests them related to this history of Canada’s native peoples. (To do, page 307, student text)

6. An Arrow from White Dog's Quiver/308

Starting Points

Display pictures of medicine-men that show things like their masks, drums, and rattles. Briefly discuss the role of medicine-men among the native peoples. Explain that a medicine-man (or woman) was a prophet or seer in the tribe, as well as a healer of diseases. Have students read the textbook introduction to the excerpt on page 308. As students read the excerpt, have them notice how the people felt about their medicine-man, White Dog. Students should try to determine what sort of person he must have been.

Talking Points

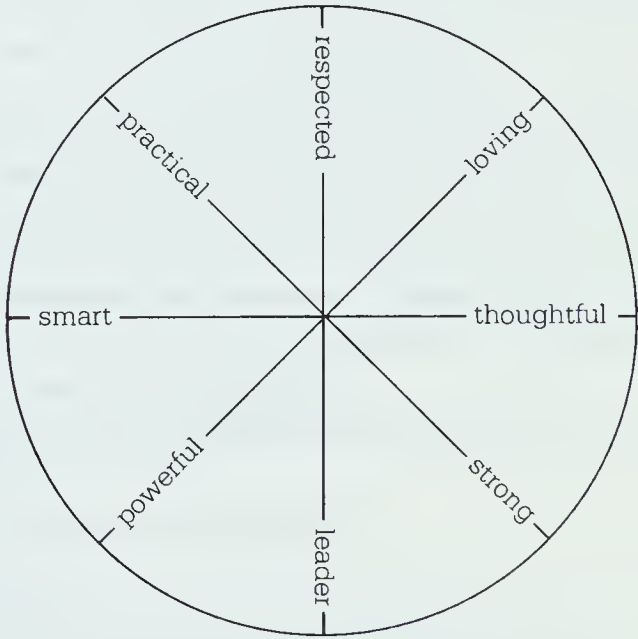
- Who is speaking in this story? (Chief Buffalo Child Long Lance)
- From what point of view does the author tell the story? (from his point of view as a young boy in the camp) Is the author the main character, or just one of many characters in the story? (just one of many; really just an observer of most of the action)
- How did the people in the camp know that White Dog was dying? (He was singing his death song.)
- How did the women express their grief? (wailed and painted their faces black)
- How did the members of the band cope with the problem of having no tree for the scaffold? (used a high point of land called a *butte* instead)
- Use the To think about on page 311 of the student text to further discuss the selection.

Skill Points

Comprehension
The key comprehension skill presented in this selection is as follows:

locate specific information by reading to find answers to questions

- Have students reread parts of the selection to find details that reveal the character of White Dog.
- Ask questions such as the following:
 - What did the author's father and other members of the tribe do when they first heard the death song?
 - When the author's father told the family of White Dog's death, how did he show his shock and sadness?
 - How did the author's mother react?
 - Why do you think White Dog spoke no words before he died?
 - After he died, what did the tribespeople do? Why?
- Students could use the action details they located to develop a character wheel for White Dog. The wheel might look similar to the following:



Vocabulary

Page 310

- This solitary lament was taken up by a hundred female voices; and from then on until dawn the camp reverberated with this mournful volume of primitive wailing – the Indian women's elemental way of expressing their grief at the death of a relative or a great warrior.

Page 311

- Like Sitting Bull, his medicine powers had elevated him to an eminence of power which made his people look upon him really as their head chief. . . .
- Therefore, early the next morning White Dog's body was dressed in his best regalia and then laid out on a number of large skins and buffalo robes.
- We were on the bald prairie and there was no tree on which to stretch his scaffold; so we marched a distance out on the plains and laid his scaffold on the highest point of land – a butte – that our eyes could see in the vicinity of that country.

This moving story carries students through any difficult words with its well-developed, beautifully portrayed story line. Students may wish to reread it several times to obtain the full effect of its sensitivity and depth. None of the above underlined words should present difficulties in second and third readings of the selection.

Departure Points

Research

- Who was Sitting Bull, the chief to whom the author compared White Dog? What important part did Sitting Bull play in the famous Battle of the Little Bighorn? Have the students find out more about him and make oral or written reports.

Art

- Have the students design and construct ceremonial masks like those used by medicine-men.

Writing

Discuss what a historical account is, using examples to illustrate the definition. Discuss the main facts in the selection. Have students rewrite the selection as a historical account, making sure they include all the facts. (To do, page 311, student text)

- Students could reread the last paragraph and explain in their own words what happens to the buffaloes caught in the trap.
- Students could make a pictograph showing:
 - the people involved in the buffalo hunt
 - the shape of the trap
 - the result for the buffalo
- Have students compare their pictographs with the diagram on page 314 noting the difference between the information included in the reader diagram and their own visuals.

Vocabulary

Page 313

- They veer toward the fence lines to break through.

Page 314

- Now racing in a blind frenzy of fear, the herd thunders down the funnel, through the narrow opening, and over the rim of the valley.
- A buffalo at dead gallop cannot keep its footing going down a steep slope, so in a second or two the herd is a grey-brown avalanche.
- One is impaled as it falls on another's horns.

To develop students' ability to gain meaning from print, ask them to paraphrase the above sentences. After students have read through the selection once, and studied the diagram of the buffalo trap, they should have developed a real feel for the events of this hunt. Context clues and students' mental pictures of the order of events should unlock the meaning of the underlined words and the phrase, "in a blind frenzy of fear."

Departure Points*Writing*

- Your uncle has just given you a buffalo as a pet. What will you name your new pet? What adventures do you think you might have with your pet? Have students write an adventure involving their pet buffalo. The completed adventures may be compiled into a mini-book.
- Students could write poems or paragraphs describing their feelings as they help drive a herd of buffalo to the kill. (To do, page 314, student text)

Art

- Interested students could create frames showing the progression of events in a buffalo hunt. Each frame could be suitably captioned, and they could be bound together in a booklet to share with the class.

8. A Parfleche/316

Starting Points

Have students study the illustrations and instructional diagram of a parfleche.

Ask students to read the textbook introduction on page 316 and consider the following two questions.

- What might be stored in a parfleche?
- Why would it be a useful item to native peoples of the plains?

Talking Points

- What was the length of the folded parfleche? (60 cm)
- If you lay a parfleche out flat what length would it be (twice the folded length – 120 cm)
- What are some things that might have been stored in a parfleche? (Answers will vary. It is likely that pemmican, dried berries, tallow, and some utensils were stored in parfleches.)
- What good design feature would the parfleche have for people who travelled frequently following the trail of the buffalo herds? (The parfleches could be laid out flat and stacked one on top of the other when it was time to pack up belongings and move on to a new camp.)

Departure Points

Art

- Some students could follow the directions, making their own parfleches. Suggest that they experiment using paper or inexpensive cloth before they produce their final item.

Research

- Students could research a tribe such as the Assiniboines who moved from one location to another. They could find answers to questions such as the following and make an oral or written report.
 - At what time of the year did they move?
 - How did they travel?
 - What did they take with them?
 - What were some of the things they were looking for in a new location?

CULMINATING THE THEME

- Have each student choose to be a theme-related person. For example, one student might choose to be Fabien Morin, the boy who found the Indian artifact. Another student might choose to be one of the old Cree women in "The Legend of Old Wives' Lake." If students have completed Ongoing Activity 3, page 208, some may choose to be historical figures they researched and shared with the rest of the class. Have all the students keep their choices secret.

- Once they have assumed their secret identities, they could play a kind of "What's My Line" game as follows: Choose three panelists who will try to determine a student's assumed identity. The panelists ask the student questions that can be answered with a simple "yes" or "no." A particular panelist may keep on asking questions as long as he/she is receiving "yes" answers. As soon as he/she receives a "no" answer, it is the next panelist's turn to ask questions. If the panelists as a group receive four "no" answers in a row, they have lost that particular round of the game. The student states his/her assumed identity. Then another student is chosen for questioning by the panel.

You may wish to adjust the rules of the game somewhat to fit your situation. Change panel members from time to time so that a number of different students have opportunities to ask questions. If the panel guesses a student's assumed identity correctly, the panel is the winner of that particular round of the game. If the panel is unable to guess correctly – and received four "no" answers in a row, as stated above – the student being questioned states his/her assumed identity and is the winner of the round.

Explain the game to the students beforehand, giving them several days to prepare for playing it.

EVALUATING THE THEME

- The "Summary Activity" on page 317 of the student text focusses on the skill of gaining literal and inferential comprehension of main ideas.

The statement that best summarizes the main idea of the first paragraph on page 317 is the following:

White Dog's possessions were placed around him.

A statement summarizing the main idea of the second paragraph might be the following:

It is not likely that any fossilized pemmican remains today.

A statement summarizing the main idea of the third paragraph might be similar to the following:

The Cree have their first encounter with the Blackfoot.

- Another interesting idea for evaluation would be to have the students compare American bison (buffalo) with a similar animal such as domesticated cattle, water buffalo, or musk oxen. They could compare such things as their history, habitat, temperament, and use by human beings.



Uncle and Aunt

OVERVIEW

Some characters come alive for us as we read about them. Others remain essentially “flat,” or are perhaps only caricatures of real people. This theme is devoted to the study of characters, and to the understanding and appreciation of the art of characterization in writing. Interesting family members are the focus of the first three selections: “An Energetic and Sensible Uncle and Aunt,” page 320, “The Two Things I Liked Best About Aunt Grace,” page 326, and “My Sister Jane,” page 330. Relationships between people and their pets, and the character traits that such relationships reveal, emerge in the excerpt “Adventures of a House Owl,” page 332, and in two poems, “Lady Feeding the Cats,” page 339, and “The Rainwalkers,” page 340. Novelists often skilfully weave an introduction to their main characters into the action at the beginning of a novel. Two outstanding examples of this are seen in the excerpt “Good Old Wormburners,” page 342, from the novel *The Wormburners*, and the selection entitled “He Was Keill Randor,” page 347, from the novel *Galactic Warlord*.

SPIL/R

Objectives

- using characterization in stories
- using compound sentences when combining sentences
- using colons in punctuation

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - fiction:
 - A Prospect of the Sea p. 184
 - Dear Rat p. 190
 - poetry:
 - the hen and the oriole p. 187
 - Jabberwocky p. 188
- developing writing skills
 - using compound sentences when combining sentences p. 196, **p. 143**
 - using colons in punctuation p. 197, **p. 143**
- additional reading on the theme **p. 144**

Products

Speaking/Listening

- discussing a selection by Dylan Thomas **p. 137**
- discussing character descriptions **p. 138**
- discussing a poem by Lewis Carroll **p. 140**

Writing

- writing a story or poem using students' own "jabberwocky" p. 189
- writing an unpunctuated poem p. 187
- writing a conversation between 'uncle and aunt' **p. 137**
- writing a descriptive paragraph of a character using Dylan Thomas's style **p. 137**
- writing students' own character descriptions **p. 138**
- writing a character description from a photograph **p. 138**
- writing character sketches using classmates as models **p. 139**
- writing a poem or paragraph in the style of a Don Marquis poem **p. 139**
- writing a monologue **p. 140**
- writing a dialogue between two story characters **p. 141**
- writing an animal story in which the animal acts realistically **p. 142**
- writing character descriptions using models and outlines as guides **p. 143**

Drama

- performing "Jabberwocky" **p. 140**
- acting out scenes from a story **p. 141**
- acting out animal movements **p. 142**

Art

- drawing students' ideas of characters from a selection **p. 137**
- making an illustration of a Jabberwock **p. 140**
- illustrating students' own jabberwocky **p. 141**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Uncle and Aunt

Focus:

learning how authors create interesting characters

Topics:

- people personalities
- pet personalities
- people of the future

SPIR

Objectives

- gain understanding of details
 - which relate ideas (comparison and contrast)
 - which lead to characterization
- locate specific information by reading to find supporting details
- reconstruct information by recording/organizing in a character wheel

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - An Energetic and Sensible Uncle and Aunt p. 320
 - Good Old Wormburners p. 342
 - He Was Keill Randor p. 347
 - non-fiction:
 - The Two Things I Liked Best About Aunt Grace p. 326
 - Adventures of a House Owl p. 332
 - poetry:
 - My Sister Jane p. 330
 - from Lady Feeding the Cats p. 339
 - The Rainwalkers p. 340
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 231, p. 244, p. 246, p. 350

Products

Speaking/Listening

- characterizing by reactions p. 235, p. 325
- renaming characters p. 247

Writing

- listing books that characters would read p. 235
- rewriting from another perspective p. 235
- writing character notes p. 244, p. 346
- continuing the story p. 246, p. 350
- writing an imaginary story for Aunt Grace p. 236
- writing poems that compare p. 237
- writing stories about pets p. 239
- writing personified animal paragraphs p. 240
- writing stories about the main character of a poem p. 242
- writing an imaginary setting p. 246
- listing descriptive adjectives p. 231

Drama

- dramatizing a story scene p. 236, p. 329
- dramatizing new adventures p. 239
- dramatizing conversations p. 230

Art

- drawing a picture of Jane p. 237, p. 331
- illustrating your environment p. 235
- matching characters and pets p. 247
- cartooning people and pets' similarities p. 240
- making "emotion pictures" p. 242
- designing wallpaper p. 230

Research

- researching family relationships p. 236
- researching nicknames p. 244
- researching space games p. 246
- researching authors p. 247

OBJECTIVES

Main Objective	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none">• gain understanding of details<ul style="list-style-type: none">– which relate ideas– which lead to characterization
Other Objectives	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none">• locate specific information by reading to find supporting details• reconstruct information by recording/organizing in a character wheel

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Ask each student to think of a person or animal well-known to both themselves and most other members of the class. Have students write two sentences about their person or animal. The sentences should be written in such a way that the identity of the person or animal is not revealed. However, some clues to their identity should be given. When the sentences are complete, have them read aloud in turn. Other members of the class attempt to guess the person or animal being described.

As students read their sentences note the kinds of clues they give, such as appearance, age, mannerisms, actions. Tell students that the theme they are about to study reveals ways authors use “clues” like the ones listed above to make their characters come alive.

ONGOING ACTIVITIES FOR THE THEME

1. Have students look at the chapter opening illustration on pages 318 and 319. Point out the wallpaper pattern. Students could design and draw wallpaper patterns that express their individual personalities and preferences. Students could also design and draw different wallpaper patterns to suit the personalities and preferences of the major characters described in the theme selections.
 2. Students could prepare and present simulated telephone conversations between themselves and characters in the theme to observe the way different people bring out different characteristics in us. Students could either present both sides of the telephone conversation themselves or present one side, leaving their audience to guess what character is at the other end of the line, and what that person is saying.
 3. Discuss the fact that some authors have created characters so lifelike that over the years, their names have become part of the English language. For example, if we say someone is a “Pollyanna,” we mean that he/she always looks on the bright side of every situation. If we say someone has a “Dr. Jekyll and Mr. Hyde” personality, we mean that he/she is subject to drastic changes in mood or behavior.
- Have students research the origins of the above two names and other similar names such as Tweedledum and Tweedledee, Casper the Friendly Ghost, Godzilla, Goliath, King Kong. For each name they could list the book in which he/she appeared and the character type.

4. After students have read "An Energetic and Sensible Uncle and Aunt" begin the following acrostic of Luke's uncle. Tell students that each word used to complete the acrostic should be one that describes his character:

Understanding

Natural

Clever

L

E

Have students complete the acrostic. Then point out that each word they have used is an adjective. As students work through the theme, have them watch for other adjectives that can be used in describing character. They could keep lists of these adjectives. Suggest that students prepare a character acrostic for each of the main people in the theme using their lists for ideas.

5. Have as many as possible of the following titles available for students to read throughout the theme.

Bibliography:

Atwood, Ann and Erica Anderson. *For All that Lives*. Charles Scribner's Sons. 1975.

An illustrated compilation of Albert Schweitzer's poetic statements stressing the mystery and dignity of life.

Gr. 3-10.

Cleary, Beverly. *Ramona the Brave*. Scholastic Book Services. 1977.

The trials and tribulations of Ramona's first year of school.

Gr. 4-6.

Clemens, Virginia Phelps. *Super Animals and Their Unusual Careers*. Westminster Press. 1979.

Profiles of animals who have helped people.

Gr. 4-7.

* Dickson, Lovat. *Grey Owl, Man of the Wilderness*. Macmillan. 1976.

Biography of the naturalist who lived as an Indian in the Canadian wilderness.

Gr. 7 and up.

* Gaute, J.H.H. and Robin Odell. *The Murderer's Who's Who: Outstanding International Cases from the Literature of Murder in the Last 150 Years*. Optimum. 1979.

A dictionary of famous crimes synopsizing 364 murders which are international in scope and historical in range.

Reference.

Grahame, Kenneth. *The Wind in the Willows*. Grosset and Dunlop. 1967.

Toad's wild schemes and adventures keep everyone hopping!

Gr. 2-6.

Grant, Matthew W. *Davy Crockett, Frontier Adventurer*. Creative Education. 1974.

The story of Davy Crockett, famous frontiersman and hero of the Alamo.

Gr. 3-6.

* Harris, Tom and Christine Harris. *Mule Lib*. McClelland & Stewart. 1972.

A mule is the mascot in this tale of an army regiment.

Gr. 7-12.

Jerome, Jerome K. *Three Men in a Boat*. Penguin Books. 1978.

When Uncle Podger hangs a picture, the entire household is in an uproar.

Gr. 6 and up.

Lauber, Patricia. *Earthworms: Underground Farmers*. Garrard. 1976.

Although the earthworm cannot see, smell, or hear, it performs many useful functions.

Gr. 2-6.

* Rasmussen, Linda et al. *A Harvest Yet to Reap, A History of Prairie Women*. Women's Educational Press. 1976.

A celebration of little-known women who settled Canadian prairies.

Gr. 7 and up.

Schick, Alice. *The Siamang Gibbons: An Ape Family*. Raintree. 1976.

A true narrative about a young siamang: siamangs are a rare type of ape with a large inflatable pouch beneath the chin.

Gr. 5 and up.

Stern, Philip. *Henry David Thoreau: Writer and Rebel*. Crowell. 1972.

A biography of an eccentric and perceptive individual set in the context of the intellectual climate of his time.

Gr. 7-9.

* Stevens, John and Roger J. Smith. *Canadian Stories of Action and Adventure*. Macmillan. 1978.

Short stories about unusual Canadians.

Gr. 6 and up.

Walters, John F. *Creatures of Darkness*. Scholastic Book Services. 1977.

A description of many creatures that inhabit dark places.

Gr. 4-6.

* Canadian Titles

INTEGRATION WITH STARTING
POINTS IN LANGUAGE

The language activities in “Uncle and Aunt” in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language Revised/D

Pages 184-185. Starting Point Activities

2. Page 184. After students have read about the uncle and aunts in Starting Points in Reading, have them refer to the selection from *A Prospect of the Sea*, to make a comparison of the two uncles and three aunts.

4. Page 190. The selection “Dear Rat” is a very different example of a spoof using characterization. Compound sentences and colons are studied in this context.

6. Page 186. Another creature-related adventure occurs in the selection, “the hen and the oriole.” This selection is based on an elaborate fantasy that presents a cockroach as a poet.

Starting Points in Reading/D

Pages 318-319. Chapter Opener; overview of the theme

1. Pages 320, 326. A “down-to-earth” uncle is characterized in the selection “An Energetic and Sensible Uncle and Aunt,” and a well-loved aunt is portrayed in “The Two Things I Liked Best About Aunt Grace.”

3. Page 330. The poem “My Sister Jane” is a spoof in which the author makes fun of his sister by comparing her to a crow.

5. Page 332. The amusing adventures of a pet owl are found in the selection “Adventures of a House Owl.”

Starting Points in Language Revised /D

9. Page 188. The poem "Jabberwocky" presents a comprehensive system of "made-up" language evoking a fantasy world that seems to have sprung almost completely from the poet's imagination.

Starting Points in Reading /D

7. Pages 339, 340. The poems from *Lady Feeding the Cats*, and *The Rainwalkers*, sensitively portray the characters of two animal-lovers.

8. Page 342. Four teen-age track and field athletes and their coach are introduced and characterized in the excerpt "Good Old Wormburners" from the novel, *The Wormburners*.

10. Page 347. Like Lewis Carroll, author of the poem "Jabberwocky," the author of the novel *Galactic Warlord* presents a fantasy world springing from his own imagination. In this case, the genre is science fiction. The author's fantasy world, and also his main character, are effectively characterized in the short excerpt entitled "He Was Keill Randor."

1. An Energetic and Sensible Uncle and Aunt/320



Starting Points

Have students imagine that it is necessary for them to leave their present homes to live with an uncle and aunt in a distant town or city. Ask students what kind of uncle and aunt they would like to live with. Have them state the ideal characteristics of such an uncle and aunt. Students could suggest adjectives that would fit into the following sentence: "If I went to live with an uncle and aunt, I would like them to be" (If necessary, give an example such as: If I went to live with an uncle and aunt, I would like them to be kind, thoughtful, fun-loving, wealthy.)

List students' suggested adjectives on the board. Underline ones the majority consider most important. Have students look at the story title on page 320 and name the adjectives that describe the uncle and aunt. As they read the story, have them think about the question posed in the introduction. Also, have them watch for evidence that the uncle and aunt in the story were indeed "energetic and sensible."

Encourage students to use the marginal notes as they are reading.

Talking Points

- Where does the story take place? (town of Collingwood, Ontario)
- What pictures does the author create in your mind as he describes the setting in the first two paragraphs of the story? (expanse of blue water, ship on the horizon, rolling white clouds high in the sky, station and rows of houses, hills and farms beyond, blue mountains in the distance, busy shipyard, pier and white grain elevator. . .)
- What did Luke's Aunt Helen look like? (She was wearing a grey spring coat and a neat blue hat; she had plump short legs that looked full of energy; she had a bright round face.)
- What clues about Aunt Helen's personality do we get from the description of her? (She was probably neat, well-organized, energetic, friendly, and cheerful.)
- What kind of person did Uncle Henry think a boy should grow up to be? (sensible, shrewd, clear-thinking, hard-headed, with an instinctive knowledge of what was useful in the world)
- Use the To think about on page 325 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

gain understanding of details which relate ideas

- The following strategies should help students develop the above skill:
- Discuss the fact that Luke's life changed noticeably when he went to Collingwood to live with his aunt and uncle.
 - Have students reread the introduction and the first paragraph on pages 320-321 to recall what the first big change was.
 - Discuss details in the paragraph that would make Luke realize he was in a very different place from the big city. The details could be listed in the following manner:
 1. Collingwood was on a bay (Georgian Bay)
 2. Collingwood had hills rising into a range of mountains
 3. Collingwood had farms on the hills
 4. Collingwood had a shipyard, grain elevator, and pier
 - Have students read the second paragraph (page 322) to learn more details about Luke's new home.
 - Discuss the fact that Luke also had to adjust to two new people. Ask students to skim page 323 to find details that describe Luke's father and his uncle. Develop a co-operative chart listing the characteristics of these two men.

The chart might look similar to the following one:

Person	Characteristics
Luke's father	lazy, indirect, gentle, slow smile, rather quiet
Luke's uncle	jolly, friendly, straightforward, easy, energetic, loud

- Based on the students' understanding of Luke's father's character, they could project the character of Luke's mother, and contrast it with the details they learn about Luke's aunt on page 322.

2. The Two Things I Liked Best About Aunt Grace/326



Departure Points

Art

- Point out that the author described Collingwood as it looked to Luke when he got off the train. Ask them how your particular city, town, or village would look to someone arriving for the first time by train. What characteristics would the place seem to have? Have the students make drawings or paintings revealing their city, town, or village as it would appear to a newcomer.

Writing

- Point out that an individual's character and personality usually determine the kinds of books and other reading material the individual chooses. What kinds of books and magazines would Uncle Henry probably choose to read? What kinds of books and magazines would he want Luke to read? Have each student list four books and/or magazines that Uncle Henry might choose for himself. Then have them list four or more books and/or magazines that he might choose for Luke.
- Have the students suggest an antonym for the word energetic. (lazy, relaxed . . .) What antonym can they suggest for the word sensible? (foolish, scatterbrained . . .) How would the story have been different if Uncle Henry and Aunt Helen had been "A Lazy and Scatterbrained Uncle and Aunt"? Individuals may be interested in rewriting the story in such a way that it fits this title.

Speaking/Listening

- The writer tells us a lot about Luke, describing his reactions to his situation. For example: "And he offered to her the apologetic eager shyness of a boy who knew he had no home of his own."

Have students find out more information about Luke, his aunt and uncle by rereading the story and noting the reactions of these characters to each situation. (To do, page 325, student text)

Starting Points

Briefly discuss sleep-walking with the students. What might cause a person to become a sleep-walker? How should other people treat a person who is sleep-walking? Do any of the students have a sleep-walking brother, sister, or other relative? If so, have them briefly share experiences.

Have the students read the textbook introduction to the selection on page 326. As they read the selection, have them think about answers to the questions posed in the introduction.

Talking Points

- What does the author tell us about Aunt Grace's background? (She had a hard time on a farm in Ontario; her husband had died; Max didn't know if she was a real aunt or not.)
- What do you suppose was going through Aunt Grace's mind as she went through her sleep-walking routine? What did she imagine she was doing? (probably dreamed the house was on fire; thought she was leading the family out of danger)
- Why didn't the author's parents simply waken Aunt Grace? Why did everybody follow her to the top of the stairs? (thought it was dangerous to waken a sleep-walker; felt it was necessary to go along with the sleep-walker's fantasy)
- Use the To think about on page 329 of the student text to further discuss the story.

Skill Points

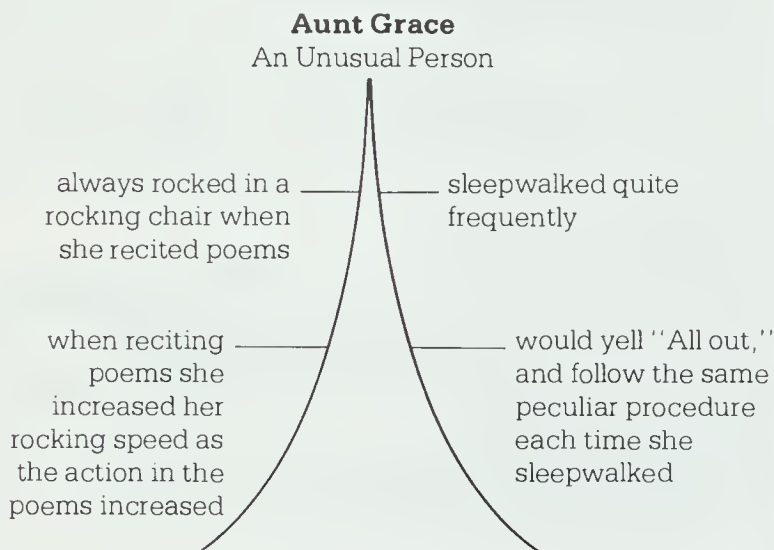
Comprehension

The key comprehension skills presented in this selection are as follows:

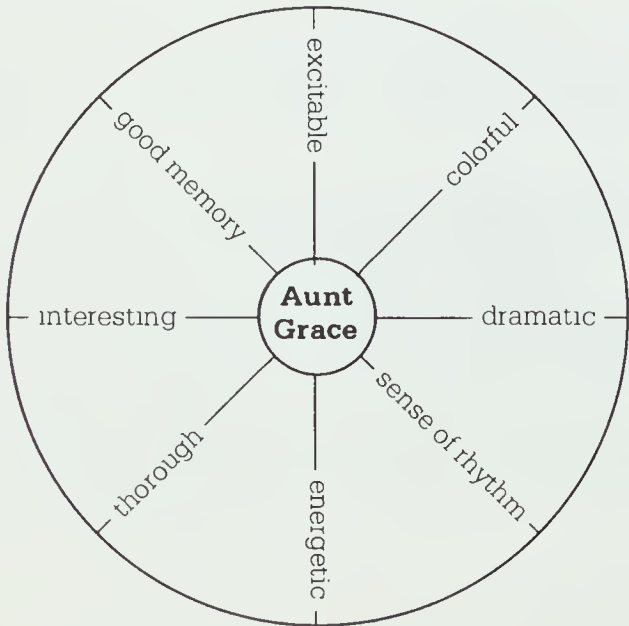
locate specific information by reading to find supporting details

reconstruct information by recording/organizing in a character wheel

- Establish that Aunt Grace was quite an unusual sort of person and that we learn about her unusual character through her actions.
- Develop a skeleton of action details that illustrate her eccentric nature. The skeleton might be similar to the following:



- Reconstruct the action details skeleton by developing a character wheel for Aunt Grace. The wheel might be similar to the following:



Departure Points

Research

- Point out that the author didn't know if Aunt Grace was his real aunt. Briefly discuss the fact that sometimes family relationships can be confusing, especially in large families. For example, how would your great-aunt be related to you? How would your second cousin be related to you? What about your second cousin once removed? What is a half-sister? a stepmother? a foster father?
- Have the students research family relationships that are relevant and/or interesting to them. Some students may wish to prepare family trees to share with the class.

Writing

- Have students write an imaginary life story for Aunt Grace. What were the details of her life on the farm in Ontario? What kind of person might her husband have been? Why had she memorized all of the poems of Robert Service? When did she start to walk in her sleep? Was there some dramatic event in her life that caused her to start walking in her sleep? Groups might brainstorm ideas on Aunt Grace's possible background. Students could write stories of her life. Stories could be shared and compared.

Drama

- Have students prepare a humorous play in which they act out one of the scenes from the excerpt. Students could ask some of their classmates or family members to help by taking various parts. (To do, page 329, student text)

3. My Sister Jane / 330

Starting Points

Write the following sentences on the board:

My sister is like a . . .

My brother is like a . . .

Have students suggest completions. For example, someone might say, "My sister is like a lively little cricket." Someone else might say, "My brother is like a circus clown," or "My brother is like a robot when he first gets up in the morning." Students who do not have sisters and brothers may describe classmates or friends instead.

Tell students they will be reading a poem based on a comparison somewhat like the comparisons they have been making.

Have students read the textbook introduction to the poem on page 330. As they read the poem, have them watch for answers to the questions posed in the introduction.

Talking Points

- What do you suppose the poet's sister really looks like? (might be rather tall and thin; might have a habit of staring at people)
 - Is the poet's sister really a big crow? (no) Why does he say that she is? (is making fun of her; is using a metaphor to describe her)
 - How does the poet say his sister covers up, or disguises her crow-like appearance? (wears thick blue wool stockings to cover her legs; puts on a wig and spectacles)
 - What are some of the crow-like actions that the poet says his sister performs? (whirls around the house at the height of your head; stabs pieces of food at the table; sits on the cheese; plays the piano by dancing on the keys)
 - How would you feel about being compared to a crow? Would you think of it as a joke if you were Jane? Or would it hurt your feelings? (Answers will vary.)
 - What reasons might the author have had for writing a satirical poem about his sister? (Answers will vary.)
 - When is it all right to make fun of someone? (When it is harmless, and when the person who is being made fun of accepts the teasing as amusement.)
- When is it not all right to make fun of someone? (When the teasing is of a cruel sort that hurts the person's feelings.)
- Use the To think about on page 331 of the student text to further discuss the poem.

Departure Points

Writing

- Remind students of the comparisons they made during the Starting Points discussion. Can they use any of these comparisons as the basis for poems of their own? Tell them that their comparisons may take the form of similes using *like* or *as*. For example, they might base a poem on the simile "My sister is like a giraffe" or "My friend is as slow as molasses in January." Alternatively, they might use metaphors, as Ted Hughes was doing when he said, "My sister's nothing but a great big crow."

Art

- Have students draw a picture of Jane and use one or two lines from the poem as a caption. (To do, page 331, student text)

4. Adventures of a House Owl/332



Starting Points

Discuss associations and recollections students have of owls. Students may have seen wildlife presentations about owls on television, read the poem “The Owl and the Pussy Cat,” and/or encountered real owls. Tell students they will be reading a story about a pet owl. Have them read the textbook introduction to the story on page 332. As they read the story, have them notice how the author describes the personality and actions of his unusual pet.

Talking Points

- Where does the story take place? (at and near the author’s boyhood home in the city of Saskatoon, Saskatchewan)
- How did the minister react to Wol’s attempt to be friendly? (yelped, sprang to his feet, broke his teacup, dashed for the door)
- Why did the visiting railroad man always wear a cap with ear-flaps? (His ears were very big and red, and he didn’t want Wol nibbling at them.)
- What did Wol do when the postman kicked him? (hissed, spread his wings, and clomped the postman on the shins)
- From clues in the story, what do you learn about Weeps? (It was another pet owl in the Mowat household.)
- Use the To think about on page 338 of the student text to further discuss the story.

Skill Points

Comprehension
The key comprehension skill presented in this selection is as follows:

locate specific information by reading to find supporting details

The following strategies should help students develop the above skill:

- Have students reread the first paragraph on page 332 to locate the main idea of the selection:
“Most of the time he (Wol) seemed to think he was people”
- Recall that the author proves how Wol thought he was a person by describing different events and Wol’s reactions to them.

- Develop a co-operative chart that lists events and Wol’s human-like responses. The chart might be similar to the following:

Event	Wol’s Reaction
1. Wol spent his time inside the house where he could be with people.	He was usually well-mannered and caused no trouble.
2. The minister came to the house to visit.	Wol jumped on his shoulder and asked “Who-who?”
3. The minister yelled, jumped up, and ran outside.	Wol clipped the minister on the head, flew up to his favorite poplar tree in a huff — wouldn’t come down till after supper.
4. The postman walked into Wol and gave Wol a kick.	Wol hissed and gave the postman a clip on his heels while chasing him down the street.
5. Wol was locked up in a big pen one morning.	Wol broke out of the pen and flew to his master’s shoulder.
6. Wol was tied to his master’s bicycle handle bars with some twine.	He untied the twine to let himself free and knocked at different school windows until he found his master.
7. Wol spotted his master in a room with an open window.	He flew in the window and aimed to land on his master’s shoulder.

- Have students summarize the co-operative chart by listing Wol’s various characteristics. The list might include the following: devoted, determined, friendly, impatient, sensitive, daring, affectionate.

Departure Points

Drama

- Have groups make up new adventures for Wol. Have them present their adventures to the class in the form of short dramatizations.

Writing

- Have each student write a story about a pet robin, or about some other pet from the bird family.

5. Lady Feeding the Cats/339

Starting Points

Display pictures of various types of cats in different settings. If possible, include some pictures of cats that are obviously strays.

Briefly discuss the personality of cats. Are cats intelligent? Are they independent? Are they friendly?

Does a cat become emotionally attached to a specific person the way a dog sometimes does? Or is a cat friendly only because it knows it will be fed?

Have students read the textbook introduction to the poem on page 339. Tell students that the setting of the poem is a place called Moreton Bays, on the east coast of Australia. As students read the poem, have them think about the question posed in the introduction.

Talking Points

- Do you think the lady has plenty of money to buy food for the cats? (probably not, judging from the way she is dressed)
- Why does the lady feed the cats? (probably because it makes her happy; she loves them; feeding them gives her a sense of power and importance)
- How do the cats act when they see the lady coming? (They step out proudly to meet her; they arch their backs, wave their tails, "smile," and rub at her legs.)
- How do you think the cats feel about the lady? (Maybe they feel an emotional attachment to her; on the other hand, maybe they act friendly only because they know she will feed them.)
- How do you think other people feel about this lady? (Some probably laugh at her; others might feel sorry for her; many might simply ignore her)
- Use the To think about on page 339 of the student text to further discuss the poem.

Departure Points

Writing

- Post several large animal pictures from magazines. Have students choose a picture and write a paragraph expressing the thoughts that might be going through the animal's mind. Collect the paragraphs and redistribute them at random. Each student must try to match the paragraph that was received with the appropriate animal picture.

Art

- Point out that the pets people choose often tell us a great deal about the people themselves. Sometimes people's animals even seem to look and act like them. A good example would be Sgt. Snorkel's dog in the comic strip, "Beetle Bailey." Another possible example might be a lanky, rawboned cowboy riding an equally lanky, rawboned horse.
- Have the students find and/or draw cartoons illustrating this interesting kind of identification between people and animals.

6. The Rainwalkers/340

Starting Points

Write the following emotion words on the board: contentment, pleasure, interest, impatience, thoughtfulness, excitement, curiosity, relaxation.

Provide each student with heavy paper from which to cut out shapes suggested by the various emotion words. For example, the word contentment might suggest a cloud-like shape to some students:



The word excitement might suggest a shape like a jagged streak of lightning:



Keep the activity open-ended. Do not insist that each student have a shape for each emotion word listed. Also, don't expect all students to agree on the correlations for particular words and shapes.

Have students listen while you read the poem "The Rainwalkers" aloud. Ask them to think about the emotions expressed in the poem. Read the poem aloud a second time. Have students arrange their emotion shapes to create an "emotion picture" of the poem.

- Have students read the textbook introduction to the poem on page 340 and think about answers to the questions as they listen to the poem a third time.

Talking Points

- Who are the three main characters in the poem? What does the poet tell us about the appearance of each one? (an old black man – his face shines golden-brown and he is bareheaded; a small sleek mongrel dog; a young tall curly mongrel dog)

- The "notes of liturgical red" are probably traffic lights. What other colors of traffic lights would the old man probably see as he walks along? (green, amber) Why do the red ones seem to stand out? (The color red is more easily seen from a distance than green or amber.)

- What does the small dog want to do? (wants to stop and explore the trashbasket)

- What do you think the small dog might find if it stopped to explore the trashbasket? (old newspapers, part of a discarded hamburger, orange peelings . . .)
- What does the tall dog want to do? (wants to walk on along the sidewalk)
- What do you think the tall dog might find as it continues to follow the sidewalk? (a fire hydrant, another dog, perhaps an interesting alleyway . . .)
- How does the old man act? (smiles and grumbles to himself; lets himself be pulled first in one direction and then in another by his dogs' desire to explore different things)
- Do you think he enjoys walking his dogs in the rain? (yes) Why? (probably because he loves them; perhaps also because he enjoys the relaxed, thoughtful mood it creates for him)
- Use the To think about on page 341 of the student text to further discuss the poem.

7. Good Old Wormburners / 342



Departure Points

Writing

• Have students make up stories about the old man explaining points such as the following ones: Where does he live? What is his name? What are the names of his dogs? How old are they? Does the man take his dogs for a walk every day? Do they always follow the same route? Have they ever had any interesting adventures while out walking together?

Art

• Remind the students of the “emotion pictures” that they created during the Starting Points activity. Have students find other poems that effectively convey emotions of various kinds. They could create “emotion pictures” to go with their poems. Have them display their pictures and read or recite their poems aloud. The poems might be taken from either the student text or from another source.

Starting Points

Display some pictures and/or equipment associated with distance running and other track and field events. If any of the students are involved in such sports, they might model the special shoes required, demonstrate the proper body positions, and answer questions other students might have.

Briefly discuss the characteristics successful runners and other track and field athletes need (endurance, strength, dedication. . .)

Tell students that they will be reading an excerpt from a novel about a team of teen-age track and field athletes. Have them read the textbook introduction to the excerpt on page 342. As they read the excerpt, have them think about the question posed in the introduction. Encourage the students to use the marginal notes as they are reading.

Talking Points

- Which character does the author introduce first? (Rick Taylor) What is happening as the excerpt begins? (Rick and the others are having their daily workout; Rick has a pain in his side and feels like quitting)
- What is the conflict in Rick’s mind? (whether to quit running or to go on) How do some of the other characters help him to resolve this conflict? (They encourage him to go on.)
- What other characters does the author introduce in the story? (Debbie, Peter Kwong, Willie Plunkett, Coach Calladine)
- Use the To think about on page 346 of the student text to further discuss the excerpt.

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

gain understanding of details which lead to characterization

The following strategies could be employed in teaching the above skill:

- Write the following list of adjectives on the board:

discouraged

helpful

determined

realistic

honest

friendly

caring

energetic

irritable

hopeful

good-humored
- Have students skim the story to find evidence of the above characteristics in the people the story is about. Suggest that the same adjective could be applied to more than one person.
- Students could develop a chart showing the adjective, the person in the story, and information that relates to the adjective. You might begin the chart the following way:

Adjective	Character	Information
discouraged	Chairman Mao	didn't know how they were going to raise the \$500 to get to the nationals
helpful	Debbie and Chairman Mao	came alongside Rick and encouraged him to keep running
determined	Willie and Debbie	certain that a miracle would happen to get the team to the nationals

- Students could summarize the characteristics by selecting one of the group whom they would like to have as a friend and writing a paragraph explaining their choice. Students could share their paragraphs and collect them in a booklet of paragraphs about the characters in *Wormburners*.

Vocabulary

Page 342

- Now, though, with less than a kilometre to go, Rick was convinced that he had reached the limit of his endurance; the fire in his body was just too much for his mind to beat.
- Almost unconsciously his rhythm faltered.

Page 344

- As Rick ran his fingers through the sopping chill of his hair, the pain in his side slowly ebbed.
- At fifteen Willie was a promising sprinter, but one who had no great love for the gruelling workouts of the cross-country season.

Page 345

- Willie smiled expansively, dancing lightly on the spot.
- "Okay," Chairman Mao conceded.
- "Well – well, something will happen," she protested defiantly.
- "Yeah, like a miracle," Chairman Mao countered.

To expand students' abilities to gain meanings from words use the following strategy. Have students consider how Rick is feeling at the beginning of the story to develop meaning for the words and phrase, "convinced," "limit of endurance," "faltered," and "ebbed." Students who have done distance running and/or jogging could offer comments from their own experiences to assist in unlocking the meanings.

Students could similarly put themselves in Willie's shoes to obtain the meaning of "gruelling." When students picture the argument the characters have about their possibilities of getting to the nationals, they should obtain the meaning clue for Debbie's "defiant" protest and understand the meaning of "countered" in its context. The meaning of "conceded" becomes clear when observed in the context of the argument as well. Ask students for a shorter word that looks something like "expansively" (expand) and discuss its meanings. Students could demonstrate their understanding of expansive smiles.

Page 345

- The club had no formal organization – no constitution, no president and certainly no outside financial support.

Page 346

- The people of the Wedley Park district had to give more thought to avoiding eviction notices than to luxuries like supporting the athletes in their midst.

- Their sweatsuits, patched and faded to a variety of dirty pastels, were hand-me-downs, and their red and white singlets with the big “WP” on the front (reserved strictly for races) had once been worn by the Walston-Price Cable Company’s industrial league basketball team.

Have students use their own associations to elaborate the meanings of the underlined words. Can they find other words which are similar in form? In what other context have they heard these words? Have them give synonyms or paraphrase the words and test them in the original context to discover the network of meanings that develop with associated words.

Departure Points

Extended Reading

- From reading the excerpt, what do students gather will be the major conflict or problem of the novel? (probably the struggle to win the city championship and raise money to get to the nationals) How do students think the conflict will finally be resolved? Have them discuss their ideas, and then read John Craig’s novel *The Wormburners* to check their predictions.

- John Craig used the first few pages of his novel *The Wormburners* to introduce his main characters and the major conflict of the novel. Have students examine the first few pages of other novels to see how other authors introduce their main characters. Do they begin with a major conflict or problem in the first few pages as John Craig did? Have students prepare a display of novels. Each novel could be accompanied by an index card on which the students have made brief notes telling how the author introduces the main characters.

Research

- Why was the team called the *Wormburners*? Why was Peter Kwong called Chairman Mao? What do nicknames sometimes tell us about appearance, personality, or character? Have students think of examples of interesting nicknames they have heard. They may be nicknames for persons, animals, organizations, buildings, or cities. Have students find out what they can about these nicknames and report their findings to the class. Reports could be either written or oral.

Writing

- Have students pretend they are scriptwriters turning the story into a play. They could write down the name of each character as he or she is introduced and make brief notes about the appearance and personality of that character. Students could select the name of a professional actor or actress they would choose to play the part. (To do, page 346, student text)

8. He Was Keill Randor /347



Starting Points

Recall the method the author of “Good Old Wormburners” used to introduce the main characters and the main action of the story. Tell students they will now be taking a closer look at a particular example of a novel in which the author skilfully introduces the main character and major action in the first few pages. Have students read the textbook introduction to the excerpt on page 347. As they read the excerpt, have them watch for the answer to the question posed in the introduction. Encourage students to use the marginal notes as they are reading.

Talking Points

- As the novel opens, where is the main character? (in a drab town on a small, poor planet called Coranex) What is he doing? (walking along the streets)
- What kind of information do you think Keill is looking for? (could be some kind of information that will heal or cure whatever is wrong with him physically; could also be information about someone who may have hurt or wronged him in the past)
- How does the author make the planet Coranex seem like a real place? (by giving it an appropriate and believable name; by giving us many specific details and word pictures describing it; by telling about the people Keill meets there . . .)
- Do you think Coranex is a real or an imaginary place? (imaginary) Why? (because this is a science fiction novel; because space travel has not yet advanced to the point where planets in outer space are inhabited by human beings . . .)
- Use the To think about on page 350 in the student text to further discuss the story.

Skill Points

Comprehension
The key comprehension skill presented in this story is as follows:

gain understanding of details which lead to characterization

- Recall the Starting Points discussion and have students explain the method the author uses to introduce his main character (see page 347).
- Have students reread the second paragraph (pages 347-348) to answer the following question:
Why was Keill Randor on the planet Coranex?
- Establish through discussion that the reader learns much about Randor’s character from the author’s description of his thoughts and actions.
- Provide students with examples of these thoughts and actions from the text, having students explain what character attribute each one suggests. Examples from the story and their corresponding character attributes might be the following:

Page	Text	Randor’s Character
349	“These people were in a position to collect and distil the talk, the gossip, of their hundreds of customers.”	smart
349	“But he also watched faces in the crowds.”	observant
349	“But he did not give up.”	determined
349	“A lifetime of army training cannot be erased in a few months” by pain, weariness, loneliness or despair.	disciplined, strong—physically, mentally, emotionally
349- 350	The little pieces of information he had picked up “were enough to keep him going.”	optimistic

- To summarize the information students learn about Randor from the story excerpt, you might suggest that

students select one of the following to use as a focus for a presentation:

Prepare a drawing of Randor based on details provided in the story.

Write a medical report stating Randor's symptoms and students' recommended appropriate treatment.

Write a report of his character-type.

Write a biographical account of his life up to the time the story takes place.

Vocabulary

Page 347

- There was little to please the eye in his surroundings, and he paid scant attention to them.

Page 348

- He threaded his way through the clatter and glitter of the streets.

Page 349

- Many people turned toward him with a flicker of curiosity.

- Their interest was caught for a moment by his tall leanness, the controlled liveness of his movements.

- All of them were vague, just bits of information.

To draw attention to the meanings of figurative expressions such as "flicker of curiosity," "threaded his way," and "clatter and glitter," ask students to give meanings of individual words from the phrases when they are used in other contexts (i.e. – a light flickered in the window, I threaded the needle, the cans clattered down the street, the tree lights glittered)

Have students apply these meanings to the phrases to obtain the author's intended meaning. Students should use context clues to obtain the meaning of "scant" from looking at the picture of Keill Randor on page 348. From recalling the information about Keill having spent a lifetime of training in the army, students should obtain necessary clues for unlocking the meaning of "tall leanness" and "controlled liveness." Using context clues of "bits of information" students may obtain the meaning of "vague."

Page 350

- And the fiery pain in his body was nothing compared to the grim, vengeful purpose that fuelled his search.

For the underlined word, suggest that students look at the word's structure. What is the root? What other word do they know is formed with the same root? (revenge) Have them predict what the word might mean. They can confirm their guess by using a dictionary.

Departure Points

Research

- Have the students find out more about space games that can be played with the aid of microcomputers. Such games might be brought to school and played by groups of students.

Writing

- Point out that the author very skilfully described his completely imaginary setting – a small town on the planet Coranex. Some students could invent another imaginary setting. Have them write one or more paragraphs describing this setting.

- Have students decide what Keill Randor's problem is and continue the story, writing the next two paragraphs. (To do, page 350, student text)

Extended Reading

- Have students compare the sequel they write to the sequel the author wrote by reading the novel, *Galactic Warlord*. (To do, page 350, student text)

CULMINATING THE THEME

- The relationships between people and their pets often reveal a great deal about the people themselves. The type of pet one chooses is usually directly related to one's character and personality.

Have students list the major characters portrayed in the chapter. Have them choose a suitable pet for each character. Then have them prepare drawings, cartoons, paragraphs, and/or poems focussing on the relationships between the major characters and their assigned pets.

EVALUATING THE THEME

- The "Summary Activity" gives students an opportunity to present an interesting character of their own. The activity is also a valuable exercise in organizing one's thoughts and using a model for writing.
- Tell students that many authors spend a great deal of time pondering possible names for their fictional characters. They realize that the right name is a very important part of characterization. Have students list the major characters portrayed in the chapter. Then have them suggest one or two alternative but equally suitable names for each character.
- Several outstanding Canadian authors are represented in this chapter – Morley Callaghan, Max Braithwaite, Farley Mowat, John Craig, and Douglas Hill. Students may wish to find out more about some or all of these authors' lives and their other works.

Chain Up for Tailor Mades

OVERVIEW

Disasters – both natural and humanly caused – are the subject of this theme. The narrative articles “Night of Terror in Newfoundland,” page 354, “The Wreck of the *Coloma*,” page 360, and “Friend of Shipwrecked Sailors,” page 368, all deal with disasters in Canadian marine history. Moving to more modern times, we read about two Canadian disasters involving human creations in the song “The Bridge Came Tumblin’ Down,” page 370, and the newspaper article “Tanker Cargoes: How Dangerous Are They?” page 374. The humorous poem “Sarah Bying,” page 380, tells of a “funny disaster,” thus providing a break from the more serious consideration of disasters. The chapter concludes with the two related articles “1976: The Year of the Earthquakes,” page 383, and “Earthquake Explanations,” page 387. Both of these articles deal with the unprecedented number of earthquakes that occurred around the world in the year 1976.



SPIL/R

Objectives

- understanding coined "disaster" expressions to build vocabulary
- using time-order connectives in narrative paragraphs
- using connectives in paragraphs
- writing news articles

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - non-fiction:
 - They Coined Their Own Disaster Lingo p. 200
 - The Great Red River Rampage of 1950 p. 202
 - The Norwood Dike p. 204
 - There Is A Touch of Comedy. . . . p. 205
 - Alberta's Avalanche p. 208
 - from Great Canadian Disasters p. 209
 - news articles about disasters p. 210, p. 220, p. 221
 - You Asked Us p. 219
 - pollution articles p. 222, p. 223
 - poetry:
 - Ballad of Springhill p. 199
 - The Wreck of the Hesperus p. 215
- developing writing skills
 - using time-order connectives in narrative paragraphs p. 206, **p. 151**
 - using connectives in paragraphs p. 212, **p. 154**
- additional reading on the theme **p. 147, p. 158**

Products

Speaking/Listening

- discussing disaster discipline p. 203
- discussing disasters, **p. 147**, p. 211
- discussing pollution **p. 157**, p. 222
- discussing laws needed p. 222
- discussing photographs **p. 144**
- discussing disaster lingo **p. 148**,
- discussing disaster jobs **p. 150**
- comparing disaster movies and TV news reports **p. 152**
- discussing news reports **p. 153**
- interviewing about disasters **p. 153**
- comparing poems **p. 155**
- discussing communication during power failures **p. 156**

Writing

- writing personal disaster lingo p. 201
- writing a lingo poem p. 201
- writing flood bulletins p. 203
- describing flood effects p. 205
- writing a paragraph p. 205
- writing a descriptive poem p. 211
- rewriting an article p. 214
- writing personal news articles p. 214
- writing a pollution checklist p. 223
- writing letters p. 223
- writing synonyms **p. 145**
- writing ballads **p. 146**
- writing a survivor's diary entry **p. 147**
- writing special lingo **p. 148**
- writing a disaster account **p. 150**
- writing a victim's story **p. 154**
- writing a disaster news article **p. 154**
- writing a story from a ballad **p. 155**
- writing pollution news stories **p. 157**

Drama

- performing scenes **p. 147**
- dramatizing a disaster **p. 148**
- performing a mime show **p. 150**
- choral reading **p. 155**
- dramatizing blackout situations **p. 156**
- dramatizing pollution effects **p. 157**

Research

- researching disasters **p. 146, p. 148**
- researching causes of disasters **p. 149, p. 157**
- researching preventative measures **p. 157**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Chain Up for Tailor Made's

Focus:

disasters of varying importance which have taken place in Canada and elsewhere

Topics:

- man-made disasters
- natural disasters
- humorous disasters

SPIR

Objectives

- locate specific information by
 - reading to find answers to questions
 - reading to find supporting details
- reconstruct information by recording/organizing in time lines, charts

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - non-fiction:
 - Night of Terror in Newfoundland p. 354
 - The Wreck of the *Coloma* p. 360
 - Friend of Shipwrecked Sailors p. 368
 - Tanker Cargoes: How Dangerous Are They? p. 374
 - 1976: The Year of the Earthquakes p. 383
 - Earthquake Explanations p. 387
 - song:
 - The Bridge Came Tumblin' Down p. 370
 - poetry:
 - Sarah Byng p. 380
- discussing concepts and ideas from the selection (TALKING POINTS)
- reflecting on ideas from the selection (TO THINK ABOUT)
- developing skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 253, p. 265, p. 267

Products

Speaking/Listening

- interviewing disaster victims p. 252

Writing

- writing a descriptive telegram p. 258, p. 359
- continuing a summary p. 260, p. 367
- listing "old-fashioned" language p. 261, p. 369
- writing a summary p. 267, p. 385
- writing personal disaster accounts p. 258
- writing a record album title p. 261
- writing a news article p. 262
- writing an animal survivor account p. 264
- writing ideas for games p. 264
- writing of an adult, Sarah Byng p. 265
- making up word-search puzzles p. 267
- writing imaginary disaster experiences p. 268

Research

- researching ballads p. 262, p. 373
- find illustrative earthquake material p. 268, p. 388
- researching tidal waves p. 258
- researching sailing ships p. 260, p. 265, p. 267
- learning more about the Canadian Transport Commission p. 264
- researching disaster relief organizations p. 269

Art

- painting tidal waves p. 258
- designing memorials p. 261
- designing album covers p. 261
- sketching construction stages p. 262
- cartooning amusing signs p. 265
- making donation posters p. 267
- making scale models p. 268

Drama

- dramatizing musicians p. 262

OBJECTIVES

Main Objective	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none">• locate specific information by<ul style="list-style-type: none">- reading to find answers to questions- reading to find supporting details• reconstruct information by recording/organizing in: a time line, a chart

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Tell students that the title of the theme comes from a disaster lingo that volunteer workers coined as they tried to stop a great flood in the Winnipeg area. It meant to pass from hand to hand bags already filled with sand and tied at the top. (See SPIL Revised/D, page 200) What other kinds of disasters could threaten a community? List students' suggestions. (hurricane, forest fire, tidal wave, hailstorm, oil spill) Tell them that the chapter they will be studying is about many different kinds of disasters and their effects.

ONGOING ACTIVITIES FOR THE THEME

1. Have students prepare a history of local disasters. They might obtain information by reading locally published books and back issues of local newspapers. Also, encourage them to interview longtime residents who remember disasters in the community's history.
2. Use an interview with a person who has experienced a serious disaster to determine how well the students listen. Carry out the interview. Immediately afterwards, have each student write a summary of what he/she heard. Compare the summaries. Are there any inconsistencies in them? Why? How can students learn to listen more perceptively and remember what they hear more accurately? Why is it important to learn to be a good listener? Discuss these questions with students. Arrange for an interview with a second person who has experienced a serious disaster. Again, have the students write summaries immediately afterwards. Did they listen more perceptively and accurately the second time?
3. Have students write humorous tall tales about disasters. For example, they might write about going camping in the woods one spring when the mosquitoes were as big as airplanes. Mosquitoes could actually dive-bomb the campers, and carry them off through the air, perhaps dropping them in the lake along the way!
4. Have one or two volunteers write sentences for seven of the following disasters on the board:

train derailment	volcanic eruption
earthquake	tornado
forest fire	avalanche
automobile accident	shipwreck
mine cave-in	oil spill

Examples of the kind of sentence follow:

- a. Steam, ashes, and lava shoot up out of the earth during a _____.
- b. A disastrous _____ occurred south of the Grand Banks of Newfoundland, when the ocean liner *Titanic* sank there in 1912.

As you work through the theme, have groups of students make up similar sentences, leaving out the disaster term in each. They should provide a list of terms to be fitted into the blanks and exchange with another group for solving. For each disaster name develop with the students special language associated with that particular disaster. Have several students develop an appropriate display of each term and its special language.

5. Have as many as possible of the following titles available for extended reading.

Bibliography:

- * Banister, Betty Wilson. *Trapped: A Polio Victim's Fight for Life*. Western Producer Prairie Books. 1975.

An autobiography of a person struggling with polio.
Gr. 7 and up.

- * Brown, Cassie and Harold Horwood. *Death on Ice: The Great Newfoundland Sealing Disaster of 1914*.

Doubleday. 1972.

The true story of the tragic deaths of seventy-seven men on North Atlantic iceflows.
Gr. 8-12.

- Cornell, James. *The Great International Disaster Book*. Pocket Books. 1979.

Natural and man-made disasters are recounted.
Gr. 7 and up.

- * Craig, John. *The Noronic is Burning*. Paperjacks. 1977.

Fire destroys the ship *Noronic* in Toronto harbor in 1949.

Gr. 7 and up.

- Greenbank, Anthony. *A Handbook for Emergencies: Coming Out Alive*. Doubleday. 1976.

Written by a former Outward Bound instructor, a handbook on survival.

Gr. 5 and up.

- * Lightfoot, Gordon. *Ballad of the Yarmouth Castle*.

Sunday Concert. (record album) 1969. Warner

Bros.-Seven Arts.

Song of the fire that sank the ship *Yarmouth Castle*.
General.

- Nixon, Hershell H. *Volcanoes: Nature's Fireworks*. Dodd, Mead & Co. 1978.

Discusses volcanoes and how they occur.

Gr. 2-5.

- * Pethick, Derek. *British Columbia Disasters*.

Stagecoach. 1978.

An exploration of the relationship of tragic events to their historical setting.

Grade 10 and up.

- * Rasky, Frank. *Great Canadian Disasters*. Academic Press. 1970.

Disasters that have taken place in Canada are recounted.

Gr. 7 and up.

- Reiss, Johanna. *The Upstairs Room*. T.Y. Crowell. 1972.

Ten-year-old Annie and her teen-age sister hide for more than two years in an upstairs room during the Nazi occupation of Holland.

Gr. 5-8.

- * Richardson, Boyce. *Strangers Devour the Land: The Cree Hunters of the James Bay Area Versus Premier Bourassa and the James Bay Development Corporation*. Macmillan. 1977.

Utilizing the interview technique, the author presents his perspective on the James Bay struggle.

Gr. 7 and up.

- Simon, Seymour. *Danger From Below: Earthquakes, Past, Present and Future*. Scholastic Book Services. 1979.

Why earthquakes happen, and their devastating result.

Gr. 3-7.

- Smith, Ivan. *Death of a Wombat*. Charles Scribner and Sons. 1972.

Fire rages through a wild animal's habitat.

Gr. 5 and up.

- Stover, Marjorie Filley. *Trail Boss in Pigtails*. Atheneum. 1972.

A historical novel of a young girl who guides her family and a herd of longhorns from Texas to Chicago after the death of her father.

Gr. 4-6.

* Canadian Titles

INTEGRATION WITH STARTING POINTS IN LANGUAGE

The language activities in “Chain Up for Tailor Mades” in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language Revised/D

Pages 198-199. Starting Point Activities

1. Page 200. These pages introduce “disaster lingo,” and give students a better understanding of the theme’s title: “Chain Up For Tailor Mades.”

3. Pages 202-207. The Winnipeg flood of 1950 is portrayed in short selections, illustrations, and related discussion. Students may compare it with the tidal wave in Newfoundland.

5. Page 215. The tragedy of shipwreck is dramatically portrayed in poetic form in “The Wreck of the Hesperus.” The discussion and short article that follow give some interesting background and guide students in thinking about the poem.

Starting Points in Reading/D

Pages 352-353. Chapter Opener; overview of the theme

2. Page 354. “Night of Terror in Newfoundland” is the account of a disastrous tidal wave that struck the Burin Peninsula in 1929.

4. Pages 360, 368. “The Wreck of the *Coloma*” and “Friend of Shipwrecked Sailors” are about shipwrecks in Canadian history on both the Pacific and the Atlantic shores.

6. Page 370. The song “The Bridge Came Tumblin’ Down” tells of a modern disaster involving a humanly created structure.

Starting Points in Language Revised /D

7. Pages 199,220. The "Ballad of Springhill," and the article about the great Toronto power failure are also about disasters involving humanly created structures and systems.

9. Page 221. The subject of potentially dangerous substances and their effects on the environment as well as on individuals is further treated in the short articles and discussion on these pages.

11. Pages 208-214. Assorted natural disasters are presented and discussed on these pages. The articles on the Alberta avalanche and the one on the volcanic eruption in Iceland might be used as an introduction to the articles on earthquakes, since all relate directly to the earth. In this connection news articles are studied.

Starting Points in Reading /D

8. Page 374. The article "Tanker Cargoes: How Dangerous Are They?" introduces the subject of disasters involving potentially dangerous substances – poisonous gases in this case.

10. Page 380. The poem "Sarah Byng," provides "comic relief," in that it deals with a ridiculous rather than a serious disaster.

12. Pages 382, 386. The two articles, "1976: The Year of the Earthquakes" and "Earthquake Explanations" give a view of a tragic natural phenomenon of the year 1976 – a worldwide series of terrible earthquakes.

1. Night of Terror in
Newfoundland /354
□ □

Starting Points

Have students look at a map of Newfoundland and locate the Burin Peninsula on the South Coast. Briefly discuss what life might be like for people living on the Burin Peninsula. (They would always be within a short distance of the ocean; many would probably make a living by fishing; their life would be essentially rural since the towns and villages on the map seem to be small.)

Ask students what kinds of disasters might be most likely to affect the people of the Burin Peninsula. (shipwrecks, boating accidents, oil spills, floods, hurricanes)

Have students scan the article to prepare questions they want the article to answer. Their questions might include the following:

- What disaster happened on the night of terror?
- What caused it to happen?
- When did it take place?
- What happened during the disaster?
- How long did the disaster last?
- How did the people of Burin react?
- Could it happen again?

Have students read the textbook introduction to the article on page 354. As they read the article, have them watch for the terms and information mentioned in the introduction. Encourage students to use the marginal notes as they are reading.

Talking Points

- The first shock of the earth tremor was felt at five o'clock in the evening. What were the fishermen of the Burin Peninsula doing before that time? (putting fuel and food supplies away for the winter; securing small boats for winter)
- What sounds did the author and others hear when the earth tremor occurred? (a rumbling noise like an airplane in the distance; the noise then increased to a deafening roar)
- Where was the author when the tidal wave struck? (at the home of a friend, playing cards)
- What were the immediate effects of the tidal wave? (tore boats from their anchorage, ripped buildings from their foundations, flooded the lower floors of houses, moved rocks and beach gravel)
- Why did the people of the area have to get along by themselves for three days after the disaster occurred? (Communication lines were down; the people could not telegraph or telephone out for help.)
- How did news of the disaster finally reach the outside world? (by radio from the ship S.S. *Portia*)
- Use the To think about on page 359 of the student text to further discuss the selection.

Skill Points

Comprehension

The key comprehension skill presented in this article is as follows:

locate specific information by reading to find answers to questions

- Recall questions students posed in the starting points.
- Develop a co-operative chart on which students give the questions, page references, and information that answers their questions. The chart might be begun in the following way:

Question	Page	Information
What disaster happened?	354	A great tidal wave struck the Burin Peninsula.
What caused it?	354	A violent earth tremor two hours earlier
When did it take place?	354	Monday, November 18, 1929 at 7 p.m.
What happened during the disaster?	357	Boats were torn from anchor, buildings ripped from foundations, first floors of houses flooded far inland, supplies were carried out to sea.

- Discuss and add other relevant pieces of information to the chart.
- Students could summarize the disaster, writing several sentences that capsule the main events.

Vocabulary

Page 354

- In two hours the almost indescribable fury of the sea had done its worst.

Page 356

- Little groups gathered here and there and discussed the thing that had invaded the peaceful serenity.

To develop word meanings use the following strategy. Suggest that students look at the word’s structure. What is the root word? What is something that is describable? If something is *indescribable*, what does it mean? Why might the fury of the sea be almost indescribable? If

students are not sure of the meaning of *serene*, have them use the context to obtain clues. They could predict the meaning of serenity, and confirm their guess by using a dictionary.

Page 354

- Twenty-seven people – men, women, and children – were swept to their deaths; scores of homes, hundreds of fishing stages, flakes, stores, boats, and dories were smashed to pieces.

Page 357

- Words fail to describe the chaos of the next few minutes.
- Pandemonium, such as we had never before witnessed, broke loose.
- The noise of smashing timber, the roar of the sea, the movement of thousands of tons of rock and beach gravel, the screams of horrified people, all blended into one indescribable crescendo.
- In a desperate attempt to salvage food supplies, men took to the sea in those dories, and the work of salvage began, and continued all night.
- Every beach, cove, and nook was piled high with debris

For the underlined words, instruct students to search the text around the word for clues to its meaning. In the case of *fishing stages*, have students explore the different meanings of the word *stage* and discover which meaning is suited to *fishing stage*. Students could consider associations they have had with the word *flakes* (flakes of soap, snow) and arrive at its meaning in the context of the sentence above. By the time students have finished reading the selection they should have obtained enough context clues to understand the meaning of *dories*. They could check their guesses by using a dictionary and providing the definition for others. The context should give students the necessary clues to paraphrase the remaining underlined words.

2. The Wreck Of The *Coloma* / 360*

□

Departure Points

Writing

- Have students pretend they are survivors of the earth tremor and tidal wave described in the article. Each one of them is stranded on the roof of a house that has been swept out to sea. They have notebooks and pens with them. Have them write accounts of their experiences, ending by telling how they are finally rescued.
- Have students imagine they have to send a telegram to the brother of a survivor. They could plan the contents of their message and write it out in telegram form (To do, page 359, student text)

Research

- Some students might do research to find out more about the causes of tidal waves, the frequency of their occurrence, and their usual effects. They could present their findings to the class in an oral or written report.

Art

- Some students could prepare abstract or realistic paintings illustrating the tidal wave coming in like “a great black monster.”

Starting Points

If possible, display pictures of lighthouses. Discuss their use and importance in preventing ships from being wrecked on treacherous shores. If any of the students have seen or toured real lighthouses, have them share their experiences and impressions.

Have students read the textbook introduction to the story on page 360. As the students read the story, have them notice the different points of view from which the author writes. (Some students may wish to review the skill of writing from different points of view. See SPIL Revised/D page 175)

Encourage students to use the marginal notes as they are reading.

Talking Points

- What disaster term could you use to describe the event portrayed in this account? (shipwreck)
- Who was it that first noticed the *Coloma* in trouble off shore? (Thomas Paterson, the lightkeeper)
- Why was it necessary for Minnie Paterson to go personally and inform the *Quadra*’s captain of the disaster? (The *Quadra* would be able to help the men on the wrecked *Coloma*; however, the telegraph and telephone were not working, so there was no way of getting a message to the *Quadra* except by going personally; Tom could not leave his post, so Minnie would have to go.)
- How long did it take Minnie to reach the McKay home? (four hours from the time she left the lighthouse)
- How did Minnie Paterson and Mrs. McKay get the message to the captain of the *Quadra*? (by taking a rowboat out toward the *Quadra*, whose longboat came out to meet them and receive the shouted message)
- How did the *Quadra*’s crew finally manage to rescue the men on board the *Coloma*? (threw a rope from a small boat over to the *Coloma*; one by one, the crew of the *Coloma* leaped to safety or slid down the rope to the small boat; boat then returned to the *Quadra*)

*** Information to Note**
See Vocabulary, page 259, before beginning this selection

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to find answers to questions
reconstruct information in a summary report

- Recall the discussion in the Starting Points and the question in the introduction to the story about the point of view the author uses.
- Have students reread parts of the selection to answer the margin questions at the bottom of page 360, in the middle of page 362, and on page 363. Discuss each section thoroughly so that students develop a sense of the different points of view and the purpose for using several points of view in one selection.
- Ask students to identify the point of view for the telling of the remaining part of the story from page 363 through the end.
- Direct students' attention to the To do activity on page 367 of the student text.
- Have students summarize the order of the points of view and the reason for using each one in a report. The report might begin the following way:

At the beginning of the story, the author tells us about the *Coloma*'s flight from the viewpoint of her crew and captain. This gives us the feeling that we are right there, suffering with them. Then he switches to Thomas Paterson and his wife Minnie so we can learn about their feelings before and after they sight the *Coloma*. He continues telling the story from Minnie's point of view so we can feel the pain and exhaustion she suffers as she makes her way to Bamfield Inlet. . .

Vocabulary

Words such as *mizzenmast*, *poop*, *bulwarks*, *bark's counter*, and *spanker boom* related to sailing ships could be discussed and defined before the reading of the selection.

Page 360

- In the raging dawn of December 6, 1906, the sea and sky met in a ragged grey line, offering little chance that the tattered ensign flying upside down in the international distress signal would be spotted.

To draw attention to the meaning of the underlined word above, use the following strategy.

Have students use context clues as well as clues from the illustration on page 361 to arrive at its meaning.

Page 363

- She had to feel her way about the severed telegraph wire that snaked across the path, trying to trip her.
- Exertion and frustration racked her body.
- Swelled by torrential rains, Bamfield Creek had washed out parts of the trail and, moving downstream, Minnie started to wade.
- With waning strength she pounded on the door and prayed that she would be heard above the storm.

Page 364

- With that, Mrs. Paterson turned and began her tortuous way homeward.

Page 366

- While she hove to, Second Officer McDonald and a picked crew were lowered over the side when, with great difficulty, they brought their small boat under the bark's counter.

For the underlined words suggest that students look at the structure of each word. In the case of all the words except the last one, have students find the root word or other words that look similar to the underlined word. (sever, severe, exert, torrent, wane, torture) Discuss meanings of these roots and similar words. Have them predict the meaning of each underlined word and confirm their guesses by using a dictionary. In the case of *hove to*, explain that the present tense of the first word is *heave*. Have students paraphrase *hove to* using their knowledge of the meaning of heave.

3. Friend of Shipwrecked Sailors/368



Departure Points

Research

- Some students may be interested in researching sailing ships from the mid 1800's. They could place the information they find on a chart using headings such as *general appearance, size, use, speed, equipment*.
- Tell students that amateur radio operators are regularly called upon to help in times of disaster, when other kinds of communication are impossible. Some students may be interested in finding out more about this aspect of "ham" radio operation. They could prepare simulated conversations between operators during a disaster similar to the wreck of the *Coloma*, or another kind of disaster.

Starting Points

Write the following dates on the board:
November 18, 1929; December 6, 1906

Have students state the significance of each. (The first is the date of the "Night of Terror in Newfoundland;" the second is the date of "The Wreck of the *Coloma*.") Point out that, so far in this theme, students have read two selections about disaster connected with the sea. They will now be reading a third short selection about disaster at sea. The events in this selection took place some time before the ones in the other selections. They occurred in the early 1800's.

Draw a simple time line on the board, relating the three selections, or have a student do so.

1800	1850	1900	1950
early 1800's "Friend of Shipwrecked Sailors"		Nov. 18, 1906 "Night of Terror in Newfoundland"	Dec. 6, 1929 "The Wreck of the <i>Coloma</i> "

Have students read the textbook introduction to the selection on page 368. As they read the selection, have them pay special attention to the sequence of events.

Talking Points

- Where did the events described in this selection take place? (Barrington, Nova Scotia; Cape Sable, Nova Scotia; Seal Island, Nova Scotia)
- Why is Mary Hichens called "the friend of shipwrecked sailors"? (because she really cared about their fate; because she persuaded her husband to set up a cabin and help shipwrecked sailors on Seal Island; because a lighthouse was set up as a result of her efforts)
- Use the To think about on page 369 of the student text to further discuss the selection. You could develop a good discussion relating to this question.

Skill Points

Comprehension

The key comprehension skills in this selection are as follows:

locate specific information by reading to find supporting details

reconstruct information by recording/organizing on a time line

- Discuss the main event that took place in this selection. (A strong cabin was set up on Seal Island.)
- Ask students to recall the question in the introduction to the story and think about the events that led to the building of the cabin and the events that followed.
- Students could reread portions of the story to bring the sequence of events to mind.
- Suggest that students prepare a time line to record the order of events. It might look similar to the following:

	Mary sees the crew of a shipwreck at Cape Sable.
	She marries the captain of the shipwrecked crew.
	She thinks of the fate of sailors cast on Seal Island where there is no shelter.
	She hears about the discovery of a sailor at Seal Island who died while trying to light a fire.
	She persuades her husband to set up a strong cabin on the island.
	She, her husband, and another couple spend their winters on this island for twenty-seven years.
	Twelve shipwrecks a year occur on Seal Island.
	A lighthouse is set up on the island and Mary's husband and his friend look after it.
	The lighthouse continues to be tended by descendants of Mary until recently.

Departure Points

Art

- Have students design memorial medals or statues honoring Mary Hichens for the help she gave to shipwrecked sailors.
- Students could imagine they are working for a record company that is putting out an album of songs about ships and shipwrecks. Individually or in groups they could design covers for the album.

Writing

- Have students make up five or more song titles for a record album about ships and shipwrecks. Students might vote on the three or four best titles. Some students might compose songs to fit some of the titles.
- Have students judge from the language used in the selection the date of its writing. Suggest that they write three or more examples of the "old fashioned" language used in the selection. (To do, page 369, student text)

4. The Bridge Came Tumblin' Down/370

Starting Points

If possible, play a recording by Stompin' Tom Connors. If such a recording is unavailable, play ballads or "work songs" by other Canadian singers such as Gordon Lightfoot, Sylvia Tyson, Ian Tyson, Ray Griff. Point out that many songs of this kind tell a story. Tell the students that they will be reading the words of a song that tells the true story of a disaster that took place in 1958 in Vancouver.

Have students read the textbook introduction to the song on page 370 of the student text. As they read the song, have them notice how the songwriter uses repetition.

Talking Points

- How many men were working on the bridge? (seventy-nine) How many drowned? (nineteen)
- What caused the bridge to fall down during construction? (a strong wind)
- What words are repeated in each stanza? ("the bridge came tumblin' down") What is the effect of this repetition? (links each stanza to the title of the song; makes the song more dramatic; impresses the tragedy of the situation on us)
- What do the nineteen red roses stand for? (one rose for each man who was drowned)
- Use the To think about on page 373 of the student text to further discuss the song.

Departure Points

Drama

- Stompin' Tom Connors is rather distinctive in the poses and mannerisms he uses while performing. If any students have seen him on television or in person, they could demonstrate his distinctive style while playing one of his songs. Other students might demonstrate distinctive performing styles of other singers or musicians with whom they are familiar.

Writing

- Interested students could write a news article answering the 5-W questions about the events that took place in the song.

Art

- Have any students watched the construction of a bridge, a ship, or a large building? Have them tell about the various stages of building. In what order do they take place? Why is the order important? Students could prepare a series of sketches or drawings detailing the construction of a bridge, ship, or large building for others to view.

Research

- Have students list five Canadian songs that tell a story. Students could find ballads among songs written by the following Canadian composers: Gordon Lightfoot, Sylvia Tyson, Ian Tyson, Ray Griff, Kate McGarrigle, Anna McGarrigle, Stan Rogers (To do, page 373, student text)

5. Tanker Cargoes: How Dangerous Are They? /374*

□ □ □

Starting Points

Write the heading *Natural Disasters*. As students mention various natural disasters, list them under the heading. (tidal wave, earthquake, hurricane, flood, fire caused by lightning . . .)

Then write the heading *Humanly Caused Disasters*. List the students' suggestions. (fire caused by careless smoking, fire caused by faulty wiring, oil spill, mine cave-in, automobile accident, pollution, train derailment . . .)

Tell students they will be reading about a recent Canadian disaster that is in the second category. Have them read the textbook introduction to the article on page 374. As they read the article, have them think about the question posed in the introduction. Encourage students to use the marginal notes as they are reading.

Talking Points

- Discuss with the students some or all of the questions posed in the marginal notes.
- Use the To think about questions on page 378 in the student text to further discuss the article.

*Information to Note

The reading of this selection may be a little difficult for some students because of the number of terms used in the selection. Many of the terms are defined in the text or can be arrived at through using context clues. For further strategies see Skill Points.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to find answers to questions

reconstruct information by recording/organizing in a chart

- Recall the question posed in the introduction to the selection on page 374 of the student text.
- Establish the various terms used in the article and list them. The list might look similar to the following:

Bleve	toluol
liquid chlorine	butane
propane	hazardous cargoes
styrene	lethal fumes
hot box	

- Discuss the fact that some definitions are stated in the text, some are implied, and some are not explained at all.
- Develop a co-operative chart having students find the definitions that are stated or that can be arrived at through using context clues. The chart might look similar to the following:

Term	Definition
Bleve	Boiling Liquid Expanding Vapor Explosion
liquid chlorine	deadly creeping gas in liquid form
hazardous cargoes	dangerous contents in the train cars
lethal fumes	deadly gas
hot box	*oily rag-stuffed container used to keep a railway car's wheel axles cool

* Note to the teacher

A hot box is actually an overheated bearing which causes the wheel to seize up and /or the axle to break. The "box" part is the lubricating mechanism that is supposed to keep the bearing cool. It contains the oily rags used to distribute the oil.

- Discuss the students' understanding of the terms propane, styrene, toluol, and butane.

- Suggest that students confirm their guesses about each gas by checking its definition in the dictionary. They could add these gases and their definitions to the co-operative chart. Students could include one or more uses for the various gases in their definitions.

Vocabulary

Page 374

- But, fancy railway talk can't conceal the enormity of what happened at the Mavis Road level crossing.

Page 377

- It is perfectly legal and common practice on Canadian railways.

Page 378

- It cracked open and began leaking lethal fumes.

To develop students' ability to work with words, use the following strategy. Have students use their own associations to elaborate the meanings of the underlined words. Can they find other words which are similar in form to *enormity*? How would they paraphrase *perfectly legal*? Students could use context clues in the sentence to unlock the meaning of *conceal*. Context clues from the rest of the article should provide clues to the meaning of *lethal*.

Departure Points

Research

- Exactly what is the Canadian Transport Commission mentioned near the bottom of page 374? What are the Commission's responsibilities? How does the Commission work? Assign a group of students to find out more about the Canadian Transport Commission and report back to the class.

Writing

- Have students imagine they are animals who saw and survived the Mississauga disaster. Have them write the story from the viewpoint of the animal.
- What if the students were in emergency lodgings as pictured on page 379? They might feel bored after a while, especially if they had to spend much time there. What games or amusements could they invent for themselves? Have students think of two possible games or amusements, keeping in mind the lack of equipment and space. Point out that games or amusements would have to be quiet ones as some people in the emergency lodgings might be ill or trying to rest. Students could write their ideas and share them.

6. Sarah Byng/380

Starting Points

Write the title of the poem:

“Sarah Byng

Who could not read and was tossed
into a thorny hedge by a bull.”

Ask the students what kind of poem they expect from reading this title. Have various students give their views. In the course of the discussion, establish that the title probably indicates a humorous rather than a serious poem.

Have students read the textbook introduction to the poem on page 380. As they read the poem, have them notice how the poet uses language to create humor.

Talking Points

- In what way was Sarah Byng different from her sister and brother? (She could not read or write at all.)
- Why didn't Sarah stop when she saw the sign? (She couldn't read it, so she didn't realize there was a bull on the other side of the gate.) What happened as a result? (The bull tossed her into a prickly hedge of thorns.)
- What lesson do we expect Sarah to learn from her experience? (that she should learn to read) What unexpected lessons does she learn instead? (that she should avoid signs of any kind; that she should leave padlocked gates alone; that “literature breeds distress”)
- Use the To think about on page 381 of the student text to further discuss the poem.

Departure Points

Extended Reading

- What other “funny disasters” do students know about, either in their own experience or in literature? Give them the following limerick by Edward Lear as an example:

There was a young lady of Niger
Who smiled as she rode on a Tiger
They came back from the ride
With the lady inside,
And the smile on the face of the Tiger.

Have students bring to class other examples of “funny disasters.” These may be in the form of quotations from books or other published materials. Or they may be “funny disasters” that students themselves have experienced and written about. Students could share these by placing them in a reading corner.

Writing

- What kind of a person do students think Sarah Byng will be when she grows up? Have them write stories about her as an adult.

Art

- What odd or amusing signs have students seen? Have them draw and letter odd or amusing signs. These may be signs they have actually seen somewhere, or have simply invented. Some students may be interested in using their signs in humorous cartoons.

7. 1976: The Year Of The Earthquakes/383*

□ □ □

Starting Points

In preparation for introducing this selection, have a student volunteer produce the following word-search puzzle for others to see.

B U C D Z Y R S U A B
M Z J S O J E Q D G X
N B H I L M N M P E J
P E K I N G W X H E M
K K O F R U G A I S N
C B A A C A P U L C O
E A N M K T D B I P G
U J K L M E T U P C N
T I E V P M O C P F H
V H C U B A D M I I K
Y G C Q W L E F N J L
Z Q A X N A P L E S B
S R D R M V J U S A P

Tell students there are seven names from around the world hidden in the puzzle. Have the class try to find the place names. Students could point out the places on a large map of the world when they finish the puzzle.

The solution to the puzzle is as follows:

B U C D Z Y R S U A B
M Z J S O J E Q D G X
N B H I L M N M P E J
P E K I N G W X H E M
K K O F R U G A I S N
C B A A C A P U L C O
E A N M K T D B I P G
U J K L M E T U P C N
T I E V P M O C P F H
V H C U B A D M I I K
Y G C Q W L E F N J L
Z Q A X N A P L E S B
S R D R M V J U S A P

Tell students that all these places experienced earthquakes during the year 1976.

* Information to Note

The reading of this article may be a little difficult for some students because of the number of place names included. The Starting Points introduces students to many of the place names. Others could be noted as students read the text. All place names could be located on a map at the end of the reading as suggested in Skill Points. For further strategies see Vocabulary.

Have students read the textbook introduction to the selection on page 383. As they read the selection, have them notice the many other places where earthquakes occurred during the year 1976. Encourage students to use the marginal notes as they are reading.

Talking Points

- In what important way was 1976 different from any previous year in world history? (As far as we know, there has never been another year in which so many earthquakes occurred.)
- On what date did the year's first earthquake occur? (February 4) Where did it take place? (Guatemala) How many people were killed? (22 419)
- The author does not actually give us the date of the Uzbek earthquake, but he gives enough information so that we can figure it out. What was the date? (The author says that it was eleven days after May 6, so it must have been May 17.)
- Besides the earthquake and earth tremors, what other disasters struck the Phillippines in August 1976? (tidal wave) How many people were killed? (3000)
- Had Turkey ever experienced earthquakes before? (yes) How do you know? (because the author says Turkey is the "scene of so much similar tragedy in the past")

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to find answers to questions
reconstruct information by recording /organizing in a chart

- Recall the various earthquakes that occurred throughout the world in 1976.
- Suggest that students reread sections of the selection to locate the place and date of each earthquake.
- Draw students' attention to the chart begun in the To do activity on page 385 of the student text.
- Ask students to complete the chart.
- Summarize the earthquake locations in 1976 by having students find each place on a map of the world. They could tag the place with the date of its earthquake disaster.

Vocabulary

Page 383

- During the year 650 000 people had lost their lives in the earthquakes that had ravaged China.
- The story of desolation and disaster began on February 4, 1976 in Guatemala.

Page 384

- But at this point the Chinese did not disclose figures.
- Then came the Chinese announcement confirming the worst fears about the death-toll there.

To develop word meanings use the following strategy. Have students paraphrase or give the meaning of each underlined word in their own words. Have them search in the surrounding text for clues which help them do this.

For example:

ravaged – picture, page 382, . . . 650 000 people had lost their lives

disclose – did not . . . figures

confirming – announcement . . . death-toll

In the case of the word *desolation*, have students guess at its meaning using the picture clue on page 382 and clues from the text of the selection up to the appearance of the word.

Departure Points

Writing

- Point out that the word-search puzzle you used to introduce the selection contained only seven of the place names found in the selection. There are many more. Have students choose place names from the selection to make up word-search puzzles of their own. Puzzles may be exchanged for solving.

Art

- Have the students make posters asking for donations to an earthquake relief fund.

Extended Reading

- Have students collect newspaper articles telling about earthquakes and other disasters. An interesting activity might be to have students cut the titles off the articles. All titles are placed in a box. Students must then match the titles with the corresponding articles.

8. Earthquake Explanations /387



Starting Points

Ask students what causes fires. (lightning strikes, careless smoking, faulty wiring . . .) Then ask them what causes shipwrecks. (storms, fog, jagged underwater rocks, human error . . .) Next, ask them what causes earthquakes. Discuss the question briefly, allowing several students to share what they know about the causes of earthquakes. Tell students they will be reading a short article that tries to explain why the world experienced so many earthquakes in the year 1976. Have them read the textbook introduction to the article on page 387. As they read the article, have them notice various explanations. Encourage students to use the marginal notes as they are reading.

Talking Points

- Discuss the article using the questions found in the marginal notes. (Students may find the first and second explanations indirect and not very satisfying. Discuss the fact that they are theories only. Supposedly, in years when there are few sun spots, the earth is affected in different ways and may experience more earthquakes. Likewise the slowing down of the earth might contribute to the greater number of earthquakes.)
- Use the To think about on page 368 of the student text to further discuss the article.

Departure Points

Writing

- Have students imagine they have fallen into an earthquake crevasse and have entered a new dimension. They could write about their experiences.

Art

- Some students may wish to make small-scale models portraying the sun with its sun spots, or the Earth with its subterranean “plates,” whose movements lead to earth tremors and earthquakes. Students could ask a science teacher to assist them in this project.

Research

- Have students find drawings and/or photographs illustrating causes of earthquakes in encyclopedias and reference books. They could share these with the class. (To do, page 388, student text)

CULMINATING THE THEME

- Have students do research to find out about the work of disaster relief organizations. These might include emergency measures organizations, the Coast Guard, the Red Cross, UNICEF, and various church groups devoted to helping victims of disaster. Have students find out specifically what the groups have done to help disaster victims.
- Students could make voluntary contributions to the disaster relief organizations of their choice. Or the class could undertake a project to raise money for a joint contribution.

EVALUATING THE THEME

- The “Summary Activity” focusses on vocabulary introduced in chapter selections. The three suggested activities provide opportunities for students to use the new vocabulary they have acquired.
- Point out that we know the geographical setting for each disaster described in the chapter (except the “Sarah Byng” disaster, which is probably imaginary.) Have students make a pictorial map on which they mark the site and date of each disaster, and make a small drawing to indicate its nature. If the students know about other serious disasters, particularly in Canada, they may wish to mark these on the map as well.

Rogues and Riches



OVERVIEW

The love of money may indeed be the root of all evil. This chapter doesn't state the idea quite that strongly. However, it does make a good case for connecting "rogues" and "riches"!

A lively illustration plus a teacher-read caption, page 392, introduce the subject of pirates, putting it into its historical context. "Buccaneers, Scourge of New World Waters," page 394, defines the pirate and introduces some of the most famous among them. A humorous poem, page 396, and a somewhat wistful old ballad, page 399, tell us about two particularly colorful pirates – "The Pirate Don Durk of Dowdee," and Edward Holland of "The Flying Cloud." Digging for pirate treasure and the cloak of mystery and superstition that surrounds this activity are presented in the three selections from Nova Scotia – "Digging For Pirate Treasure on Nova Scotia's Goose Island," page 402, "Evangeline Pitou's Story of Pirate Treasure," page 406, and "The Mystery of Oak Island," page 409. "Clues to the Mystery of Oak Island," page 413, tells of actions people have taken through the years to solve the mystery of Oak Island.

Moving westward to Alberta, the chapter next introduces us to a "rogue" of a different kind in the story "Little Dog's Secret Gold Reserve," page 417. "Nellie Cashman, The 'Miners' Angel'," page 420, can hardly be called a "rogue." However, her long career as a prospector certainly concentrated on "riches," and her adventurous life smacks of the same kind of color and bravado that characterized the lives of many pirates. Bringing the subject of treasure hunting up to date, the chapter concludes with a series of short articles on "Modern Canadian Treasure Hunters," page 428.

Objectives

- preparing oral and written reports

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - non-fiction:
 - from Drowned Galleons Yield Spanish Treasure p. 226
 - 4000 Shipwrecks Scattered Along Coast p. 227
 - The Trial of the Chameau Treasure p. 228
 - In Essence the Five Cape Bretons p. 229
 - from Pirate Chase p. 232, p. 233
 - from Sir Henry Morgan Buccaneer p. 234, p. 236, p. 237
 - Buried Treasure and Bloody Deeds p. 238
 - Captain Kidd p. 240, p. 241
 - poetry:
 - Davy Jones' Locker p. 225
 - The Tarry Buccaneer p. 230
 - Spanish Waters p. 230
 - Luck p. 231
- additional reading on the theme **p. 165**

Products

Speaking/Listening

- discussing shipwrecks and treasures p. 227, p. 229
- discussing treasure hunters p. 229
- discussing pirate poems p. 231
- giving an oral pirate report p. 242
- describing a pirate **p. 159**
- listening to excerpts from *Treasure Island* **p. 159**
- discussing pirate treasures **p. 160**
- discussing vocabulary **p. 161**
- interviewing a marine archaeologist **p. 160**
- discussing wreck characteristics **p. 161**
- discussing, comparing poems **p. 161, p. 162**
- discussing criminality of pirates **p. 163**
- listening to ballads **p. 164**
- comparing pirates **p. 164**

Writing

- listing search information p. 227
- writing a descriptive report of a pirate-related topic p. 231, p. 242
- writing a business letter p. 239
- writing a letter of invitation **p. 160**

Research

- finding Masfield sea poems p. 231
- finding pirate information p. 242
- researching word origins **p. 159**
- collecting maps of wrecks **p. 160**
- learning about pirates **p. 163, p. 164**

Art

- making a wreck area map p. 227
- enlarging a map **p. 160**

Drama

- performing scenes from *Treasure Island* **p. 159**
- dramatizing scenes between Blackbeard and Tim **p. 162**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Rogues and Riches

Focus:

piracy of the high seas and buried treasures

Topics:

● pirates and pirating ● prospecting ● ghosts ● buried treasures

SPIR

Objectives

- locate specific information by
 - reading to find supporting details
 - reading to find answers to questions
- reconstruct information by recording/organizing in a chart, a report, a character wheel, a time line, an outline
- gain literal and inferential comprehension of sequence — time

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selection
 - non-fiction:
 - Buccaneers, Scourge of New World Waters p. 394
 - Digging For Pirate Treasure on Nova Scotia's Goose Island p. 402
 - Evangeline Pitou's Story of Pirate Treasure p. 406
 - The Mystery of Oak Island p. 409
 - Clues to the Mystery of Oak Island p. 413
 - Little Dog's Secret Gold Reserve p. 417
 - Nellie Cashman, The "Miner's Angel" p. 420
 - Modern Canadian Treasure Hunters p. 428
 - poetry:
 - The Pirate Don Durk of Dowdee p. 396
 - song:
 - The Flying Cloud p. 399
- discussing concepts and ideas from the selection (TALKING POINTS)
- reflecting on ideas from the selection (TO THINK ABOUT)
- developing skills (SKILL POINTS)
- developing vocabulary/ word attack strategies (SKILL POINTS)
- additional reading on the theme p. 275, p. 285, p. 408, p. 287, p. 291

Products

Speaking/Listening

- describing a person p. 291, p. 427
- choral reading a poem p. 280
- justifying pirates p. 279

Writing

- writing poetry for alliterative names p. 280
- writing poems or stories p. 280
- writing a ballad p. 281
- composing a tune p. 281
- writing a superstitions story p. 285
- composing a letter p. 285
- writing extra stanzas p. 280, p. 397
- writing an explanation p. 283, p. 286, p. 405, p. 416
- advertising for money p. 287

Drama

- interviewing a ghost p. 281
- dramatizing selection parts p. 283, p. 289, p. 419

Research

- researching questions p. 279
- researching horse prices p. 289
- researching scurvy p. 291
- researching illustrations p. 292

Art

- creating maze-type puzzles p. 283
- making a model p. 287
- making pictorial maps p. 289
- constructing a location device p. 292
- illustrating information p. 279

OBJECTIVES

Main Objective	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none">• locate specific information by<ul style="list-style-type: none">– reading to find answers to questions– reading to find supporting details• reconstruct information by recording/organizing in<ul style="list-style-type: none">– a time line– a chart– an outline– a report– a character wheel

Other Objectives	The students will be asked to:
Understanding Sequence and Structure	<ul style="list-style-type: none">• gain literal and inferential comprehension of sequence — time

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Write the following groups of words on the board:

- a) pirate

privateer

buccaneer
- c) fleets

rigging

quarterdeck

bowsprit

boarding nets

merchantman
- b) cutlass

pike

pistol
- d) loot

pieces of eight

doubloons

ill-gotten gains

Briefly discuss the groups of words. What sort of theme does each group suggest? (something related to pirates, fighting, life at sea, money) Which of the terms are familiar to students? Have volunteers explain the meanings of terms familiar to them. Ask students to use their dictionaries to find the meanings of the unfamiliar terms.

Have students look at the illustration on pages 392 and 393. Read the caption aloud as they listen. Point out that the caption is written in rather difficult language. The students should not expect to understand it completely at this time. However, they can understand enough to gain some general impressions. Ask students what general impressions they got from the caption about pirates and pirate life. (Pirates were cruel; the pirate captain of a ship had no special privileges above his men; the fewer the number of pirates on board a ship, the better the portion of loot for each man. The age of pirates lasted roughly from the sixteenth to the eighteenth centuries, i.e. 1500's to 1700's.)

ONGOING ACTIVITIES FOR THE THEME

1. Have students make a "rogues gallery" consisting of pictures and short biographies of various "rogues." The gallery might be located in a hallway or along a section of wall in your school. To begin their gallery, have students research and prepare material on some or all of the rogues mentioned in the article "Buccaneers, Scourge of New World Waters:"

Montbars the Exterminator, Henry Morgan, Captain Kidd, Edward "Blackbeard" Teach, John Avery, Bartholomew Roberts

As students work through the chapter, have them add other "rogues" to their gallery.

2. Students might design and decorate two or three pirate treasure chests to hold the pieces of writing they do during the study of the theme.

3. The students could organize a "Rogues Restaurant." Various groups could be in charge of such things as interior design, furnishings, suitable musical entertainment, costumes for serving staff, specialty foods (designed and named after famous rogues), preparation of suitable menus.

4. Remind students of the caption and article on pages 392 and 394. Point out that you have already discussed the meanings of some of the difficult words in those selections. However, there are others. Learning the meanings of these words and terms will help students gain a deeper understanding of the selections. List the following on the board:

pillaged	raiding	grapple
hove to	walk the plank	louts
foray	letters of marque	atrocities
maimed	raffish	
harassed	broadside	

Have students find the meaning of each term and write both the term and its brief definition on a large chart of "rogue vocabulary." As students work through the chapter, have them watch for other words and terms to add to their chart.

5. Have as many as possible of the following titles available for students to read throughout the theme.

Bibliography:

Blassingame, Wyatt. *William Beebe; Underwater Explorer*. Garrard. 1976.

A biographical account of an underwater explorer and scientist.

Gr. 3-7.

* Brown, Catherine. *Davey's Pilots and the Sea Wolves in the Bay of Fundy*. Petheric Press. 1975.

Mariners' tall tales from the Bay of Fundy.

Gr. 6 and up.

Fisher, Leonard Everett. *Across the Sea from Galway*. Scholastic Book Services. 1975.

An Irish immigrant ship sinks off the Massachusetts coast, leaving Patrick and his brother and sister to survive.

Gr. 3-7.

* Harris, Reginald Vanderbilt. *The Oak Island Mystery*. McGraw-Hill Ryerson. 1974.

Story of the treasure believed hidden off the Nova Scotia coast.

Gr. 5-8.

Cochran, Hamilton and Robert I. Nesmith. *Pirates of the Spanish Main*. Harper & Row. 1961.

A description of the exploits of famous and infamous buccaneers and the occasional female pirate.

Gr. 7-9.

Hunter, Mollie. *The Kelpie's Pearls*. Harper & Row. 1976.

A tale of the Scottish Selie Folk who take human form.

Gr. 4-6.

* Leefe, John. *The Atlantic Privateers*. Petheric Press. 1978.

An analysis of the activities involved in and the mechanics of privateering in the Atlantic.

Gr. 7 and up.

* MacInnis, Joe. *Underwater Man*. McClelland & Stewart. 1974.

A diver shares his undersea adventures.

Gr. 4-8.

Monjo, F.N. *Pirates in Panama*. Simon & Schuster. 1970.

A simple Panamanian legend about Henry Morgan and a local priest's gold for the church altar.

Gr. 4-7.

* Mowat, Farley. *The Serpent's Coil*. McClelland & Stewart. 1980.

Salvage of ships wrecked by hurricanes in the North Atlantic.

Gr. 7 and up.

* Paterson, T.W. *Shipwreck! Piracy and Terror in the Northwest*. Solitaire. 1972.

Dramatic B.C. marine tales of shipwreck, survival, murder and mystery.

Gr. 8 and up.

* Patton, Jan. *The Sinking of the "I'm Alone"*. McClelland & Stewart. 1973.

Rumrunning from Canada during the American Prohibition.

Gr. 7 and up.

Stevenson, Robert Louis. *Treasure Island*. Scholastic Book Services. 1972 (1883).

A classic tale of adventure and buried treasure.

Gr. 7-12.

Taylor, Theodore. *Teetoncey and Ben O'Neal*.

Doubleday. 1975.

Ben and Teetoncey, a shipwrecked young girl, try to recover buried treasure.

Gr. 6-8.

INTEGRATION WITH STARTING POINTS IN LANGUAGE

The language activities in "Rogues and Riches" in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language Revised /D

Pages 224-225. Starting Point Activities

1. Page 225. The pictorial map on this page will prove to be a valuable accompaniment to the teacher-read selections introducing the subject of pirates in Starting Points in Reading.

3. Pages 232-242. The short articles, questions, and activities on these pages provide useful background on three of the notorious pirates mentioned in the survey article "Buccaneers, Scourge of New World Waters." The notorious trio consists of Blackbeard, Captain Henry Morgan, and Captain William Kidd.

5. Page 230. The three delightful poems, "The Tarry Buccaneer," "Spanish Waters," and "Luck," give us further insights into the life and fortunes of a pirate.

Starting Points in Reading /D

Pages 390-391. Chapter Opener; overview of the theme

2. Pages 392, 394. The illustrations, caption, and article "Buccaneers, Scourge of New World Waters" give an overall view of pirate activity and its widespread effects in the sixteenth to eighteenth centuries.

4. Pages 396, 398. In contrast to the factual prose articles about pirates, the selections "The Pirate Don Durk of Dowdee" and "The Flying Cloud" present pirates in the literary contexts of humorous poem and traditional ballad.

Starting Points in Language Revised /D

7. Page 228. The article "The Trial of the Chameau Treasure" tells a modern story of an ancient treasure lost off Cape Breton shores.

10. Page 226. The articles "Drowned Galleons Yield Spanish Treasure" and "4000 Shipwrecks Scattered Along Coast" provide tantalizing views of treasure that lies at the bottom of the sea – waiting to be recovered by enterprising divers.

Starting Points in Reading /D

6. Pages 402-416. The selections "Digging For Pirate Treasure on Nova Scotia's Goose Island," "Evangeline Pitou's Story of Pirate Treasure," and "The Mystery of Oak Island" are about treasure hunting in Nova Scotia, a province traditionally linked with pirate tales. "Clues to the Mystery of Oak Island" is a suitable follow-up to the last article.

8. Pages 417, 420. The stories "Little Dog's Secret Gold Reserve" and "Nellie Cashman, the 'Miners' Angel'" take us to western Canada. They give us some different views of "riches" and those who have tried to obtain them.

9. Page 428. The series of short articles entitled "Modern Canadian Treasure Hunters" presents an interesting variety of present-day treasure seekers who employ a variety of widely differing methods.

1. Buccaneers, Scourge of New World Waters/394



Starting Points

Have students recall their general impression of pirates from discussing the caption and illustration on pages 392-393, and from their previous experience. Tell students that "Buccaneers, Scourge of New World Waters" will give them more information about pirates and their way of life.

Have students read the questions in the introduction to the article on page 394 of the student text.

As students listen to you read the article aloud have them follow in their books, finding answers to the questions.

Talking Points

- What general impressions about pirating did you gain from the article that you didn't have before? (Answers will vary. Some comments might include facts such as the following: pirating activities took place in widespread areas of the world, there was an excitement connected with being a pirate, pirating was especially common in the "New World" waters.)
- Who were some of the famous pirates? (Henry Morgan, Captain Kidd, Edward Teach (known as Blackbeard) and Bartholomew Roberts)
- What was pirating strategy? (At dawn or dusk, fire a shot at the bow of a ship to send it out of control. Then swarm on deck and kill or tie up the crew. Obtain the loot and leave.)

Skill Points

Comprehension

The key comprehension skills presented in this article are as follow:

locate specific information by reading to find answers to questions
reconstruct information by organizing/recording in a report outline

- Recall the questions posed in the introduction to the selection.
- Discuss the fact that the article is similar to a news article in that it answers many of the 5W questions – what, when, why, where, and who.
- Establish the following generalizations about the content of the paragraphs:
 - The first paragraph answers the questions, What? and When?
 - The second paragraph answers the question, Why?
 - The third and fourth paragraphs answer the question, Who?
 - The fifth paragraph answers the question, How?
 - The sixth paragraph answers the question, Where?
- Using the above questions as headings, have students reread the paragraphs, locating the necessary details.
- Reconstruct the information by developing a co-operative report outline. The report outline beginning might be similar to the following:
 - What – bands of French, Dutch, English adventurers in the West Indies
joined by fugitives of all kinds
called themselves *buccaneers*
 - When – in the early 1600's
 - Why – tempted by gold
harassed by Spaniards
raided Spanish ships and towns to find valuables
- After the outline has been completed, some students could produce a written report, illustrating it where appropriate. They could share the report with others.

2. The Pirate Don Durk of Dowdee /396

Departure Points

Research

- Have students select one of the 5-W questions (see Skill Points and obtain more information on pirates and/or pirating to answer it. Students could add their information to the report developed in the Skill Points.

Speaking / Listening

- Have a discussion about whether students think pirates had any justification for performing cruel activities. Record their comments. At the end of the study of the theme, see if students still agree with these opinions.

Art

- Interested students could record their reactions to the article by illustrating the piece of information that most interested them.

Starting Points

Write on the board a group of alliterative names such as the following:

Tina Tyler of Tinseltown
Don Durk of Dowdee
Maude Milligan of Manitoulin
Lefty Lurgan of Lanigan
Fred Fisher of Fredericton

Ask students what is the same about all of the names. (all use alliteration; all give a first and last name of a person as well as a place name)

Ask students which name they would consider most suitable for a pirate. (Accept any response that is backed up by a logical reason.)

Tell students they will be reading a poem about a pirate whose name is one of those on the board. Have them read the textbook introduction to the poem on page 396. As they read the poem, have them think about an answer to the question posed in the introduction.

Talking Points

- The poet expresses the main idea of the poem in the first stanza. Restate this main idea in your own words. (The Pirate Don Durk was a bad man, but his appearance was wonderful.)
- What do you think the poet meant when she used the word *squizzamaroo*? (Answers will vary; the squizzamaroo might be some kind of weapon or decoration). What other made-up words can you find in the poem? (floppety, slickery slosh)
- Where did Don Durk keep his gold? (in a mouldy chest in a cavern; also carried some of it in his pockets)
- Why does the poet keep reminding us of Don Durk's wickedness? (perhaps because his wickedness somehow adds to his fascination; perhaps because she wants to make it clear that she doesn't really approve of Don Durk's actions, although she finds him a fascinating character)
- Point out the two similes that the poet uses in describing Don Durk's conscience: "His conscience, of course, was as black as a bat" / "His conscience, of course, it was crook'd like a squash."
- Have the students suggest other similes that might be used in describing Don Durk of Dowdee. Remind students that a simile is a comparison using *like* or *as*.
- Use the To think about on page 397 of the student text to further discuss the poem.

3. The Flying Cloud / 399

Departure Points

Speaking / Listening

- Individuals or groups could practise reading the poem aloud, tapping out the rhythm with their hands. When they are ready, they might read the poem to students from another class or to younger brothers and sisters.

Writing

- Remind students of the alliterative names used in the Starting Points discussion before the reading of the poem (Tina Tyler of Tinseltown, Maude Milligan of Manitoulin . . .). Have them make up similar alliterative names using place names in your area. Some students may wish to use alliterative names as the basis for writing poems of their own.
- Point out that Don Durk's parrot also had an alliterative name (Pepperkin Pye). Some students may be interested in writing poems or stories about Don Durk's parrot, Pepperkin Pye.
- Have students write another stanza for the poem. In it they could describe the pirate's physical characteristics or some of his wicked deeds. (To do, page 397, student text)

Starting Points

Write the word *ballad* on the board. If the students don't know, tell them that a ballad is a song or poem that tells a story. Usually a ballad is quite simple in style.

Do students know of any modern ballads? If so, have them give the names. An example of a modern ballad in the student text is "The Bridge Came Tumblin' Down," on page 371.

Tell them that many ballads are quite old, often having been passed down from one generation to another. "*The Flying Cloud*" is an old ballad about a pirate named Edward Holland.

Have students read the textbook introduction to the ballad on page 399. As they read the ballad, have them see if they can follow the sequence of events in Edward Holland's life.

Talking Points

- Where did Edward Holland grow up? (the town of Waterford in Ireland) What kind of a childhood did he have? (happy)
- Who was it that persuaded Edward Holland to begin his life of piracy? (Captain Moore, commander of the *Flying Cloud*)
- Why do you suppose the *Flying Cloud* was able to escape her pursuers so many times? (She must have been a very fast sailing ship.)
- What finally happened to the *Flying Cloud*? (A Spanish ship called the *Dungeon* captured her.) What happened to Edward Holland? (He was imprisoned, found guilty, and sentenced to hang.)
- Use the To think about on page 401 of the student text to further discuss the ballad.

Skill Points

Comprehension

The key comprehension skill presented in this ballad is as follows:

gain literal and inferential comprehension of
sequence – time

- Recall the question posed in the introduction to the ballad on page 399.
 - Ask students to put in their own words the events that led to Edward Holland’s imprisonment and sentence to hang.
 - Develop a co-operative time line showing the events from the time Edward was apprenticed to a cooper to his fate at the end of the ballad.
- The time line might look similar to the following:

	Edward is apprenticed to a cooper in Waterford, Ireland.
	Edward sails to Belfraser on the <i>Ocean Queen</i> about 18 months later.
	He meets Captain Moore of the <i>Flying Cloud</i> who convinces him and others to join his pirate ship.
	Five who were asked to join, refuse and are returned to shore; Edward stays on board. The <i>Flying Cloud</i> robs and plunders many ships.
	Many ships try to catch the <i>Flying Cloud</i> but none is fast enough.
	The Spanish man-of-war, the <i>Dungeon</i> , forces the crew of the <i>Flying Cloud</i> to surrender.
	The crew are taken prisoners of Spain and sentenced to hang on the gallows.

Departure Points

Writing

- The ballad of “The *Flying Cloud*” really tells the story of Edward Holland’s life. Have students imagine they are planning to write ballads about their own lives. What main events would they describe? Have them list these events in order, using note form. For example, a student might begin:
 1. born in Chilliwack, B.C.
 2. moved to Edmonton, Alberta at age of four
 3. attended Hillside Public School, Edmonton
- Students who are interested in music might compose a tune for the ballad “The *Flying Cloud*.” Tell students the old ballads such as this one are often sung without any musical accompaniment. Individuals or groups might practise singing the ballad, using student-written melodies.

Drama

- Have students imagine they have met the ghost of Edward Holland. What kind of an interview might they have with such a ghost? Pairs or groups of students could prepare and present simulated interviews.

4. Digging For Pirate Treasure on Nova Scotia’s Goose Island /402



Starting Points

Have a committee of students help you prepare the following simple visual aids to accompany this story:

- a) three construction paper cutouts of mysterious-looking birds – one red, one black, one white
- b) a large cutout of a cliff with mysterious initials, map-like plans, and other carvings on it
- c) a cutout of a butterfly – brown with four purple wings, with a “looking-glass” on each wing
- d) a cutout of an old-fashioned French brogan, or shoe

Display the cutouts where all the students can see them. Tell students that each object has a particular significance in the story they are about to read. Have students read the textbook introduction on page 402. As they read the selection, have them watch for references to the objects portrayed in the cutouts.

Talking Points

- What two strange experiences did Mr. Doyle’s father have? (His cap was taken off his head and clapped back heavily; he heard a sound like wine bottles being broken.)
- Why were the men with the capstan surprised to see the three birds? (because they couldn’t tell what kind of birds they were; because the birds found and perched on the only three spruce trees on the island)
- Why did Mr. Doyle take tracings and photographs of the initials and other carvings to the National Museum? (He thought the carvings might tell about some kind of buried treasure; he thought scholars at the Museum might be able to explain them.) What was the result? (Scholars could not explain them.)
- What did the large butterfly do? (rested exactly on the location of some carved letters that nobody had been able to find; allowed itself to be caught, but flew away when Uncle Joe touched it with his pipe; flew to Black Point where the birds had gone)
- What happened when the boy tried to dig up the treasure? (He found half a grindstone and an old French shoe; he saw something that looked like a woman approaching; dogs became excited; “ghost” made a comical but frightening noise.)
- Use the To think about on page 405 of the student text to further discuss the story.

Skill Points

Comprehension
The key comprehension skills presented in this selection are as follow:

locate specific information by reading to find supporting details

reconstruct information by recording /organizing in a chart

- Recall that the author begins the selection by saying “Strange things have happened on Goose Island.”
- Have students explain in their own words some of these “strange happenings.”
- Discuss the fact that, for many of the strange events, people who visited the island drew their own conclusions.
- Develop a co-operative chart listing, in order, each strange happening and, where there was one, the conclusion reached by the visitors. The chart might look similar to the following one:

Strange Event	Conclusion Reached
People heard a boat.	There was no boat.
Mr. Doyle’s father’s cap was taken off his head and clapped back on with the weight of lead.	No conclusion was reached.
His father heard the sound of 50 wine bottles being broken against the cliff.	He thought he might be hearing the sound of a boat burying silver.
Three unknown birds, one red, one black, and one white, flew to a boat capstan and then flew away.	Men on the boat decided the birds were pirates who were trying to show where treasure was buried.
Initials carved on a cliff and what appeared to be map plans were found.	They thought they were in French but even scholars couldn’t make any sense of them.
The author found a butterfly-like creature with four purple wings and a looking glass on each wing. He found letters under the butterfly.	He decided the butterfly must have come like the three birds to show people where the treasure was.

Strange Event	Conclusion Reached
The number XIX was on a rock — when the author walked 19 paces he found a half grindstone and a French brogan or shoe below.	The shoe belonged to the man buried with the treasure.
The author thought he saw a woman on the island.	There was no way a woman could get on the island unnoticed.
An awful sound like that from a man or woman came from the place where the author had dug up the shoe. The dogs and the ghost kept the camp awake all night making noises — when the dogs stopped, the ghost started.	The author had to return the grindstone and the French shoe to the hole and bury them.

- Students might enjoy reaching their own conclusions about each strange event listed in the chart.

Departure Points

Writing

- Have interested students imagine they are the person who carved the initials and markings in the rock. They should write one or two paragraphs, explaining what the markings mean. (To do, page 405, student text)

Art

- Some students could create maze-type puzzles in which one tries to trace the path from a given location such as a campsite to the site of a buried treasure. Pairs of students could exchange puzzles for solving.

Drama

- The last paragraph of the story describes the dramatic and frightening events that supposedly occurred when the boy tried to dig up the treasure. A group of students could prepare a dramatization of the sequence of events described in the paragraph.

5. Evangeline Pitou’s Story of Pirate Treasure /406



Starting Points

Discuss students’ knowledge of ghosts. Where have students encountered them? What exactly are ghosts? How do students feel about them? Are ghosts real or simply the results of people’s imaginations? Tell students the story they will be reading focusses on a ghost. Have students pose questions they would like to have answered as they read. Their questions might be similar to the following ones:

- Who was the ghost?
- What did it look like?
- When did it appear?
- Why did it appear?
- What happened next?
- What happened to the ghost in the end?

Talking Points

- Where was Evangeline Pitou at the beginning of the story? (in a corner of the bedroom that the family shared)
- What was unusual about the soldier who walked in? (He had no head.)
- What did the soldier want Evangeline’s father to do? (dig up a buried treasure that he had been guarding)
- Why didn’t Evangeline’s father take the treasure with him? (He thought something might happen to hurt Evangeline or her mother.)
- Use the To think about on page 408 of the student text to further discuss the story.

Skill Points

Comprehension
The key comprehension skill presented in connection with this selection is as follows:

locate specific information by reading to find answers to questions

- Recall questions students posed in the Starting Points.
- As students answer, have them list each question with its appropriate answering statement.
- The questions and answers might look similar to the following:

Who was the ghost?
He was a soldier.
What did it look like?
He was headless.
When did it appear?
He appeared one night about twelve o’clock.
Why did it appear?
He wanted the author’s father to find the treasure so the ghost wouldn’t have to guard it anymore.
What happened next?
Her father tried to dig up the treasure, but finally decided to let it go back in the ground.
What happened to the ghost?
He never reappeared but ever since then something comes back to tell her father to get the money.
- Students could pose questions about other ghosts they have heard about and see if others can answer their questions. They could do research to answer questions that other classmates can’t explain.

6. The Mystery of Oak Island/409

□ □ Clues to the Mystery of
Oak Island/413 □

Departure Points

Writing

• Discuss common superstitions about pirate treasures such as the following:

- a) A headless ghost guards a treasure.
- b) The ghost tires of guarding and wants someone to find it.
- c) Just when people find the treasure, something startles them and makes them lose it.

Do students know any other superstitions surrounding pirates and pirate treasure? Have interested students choose two or three superstitions of this type and write a story based on them.

• Have students imagine they are planning an expedition to hunt for pirate treasure. They ask a friend in a neighboring town to come along on the expedition. However, the friend doesn't think such an expedition would be worthwhile. Ask students to compose a letter urging their friends to come along.

Extended Reading

• Students could read other books about pirates and their treasures (See list of books recommended, To do, page 408, student text)

Starting Points

Print the letters of the name *Money Pit* on separate pieces of paper. Display these letters in various locations throughout the classroom.

Have students collect the letters and try to form words from them. Tell them that there are two words in the "mystery name" that they are trying to recreate.

When the letters have been correctly positioned to form the name *Money Pit*, tell the students that this is a key term in the selection they are about to read.

Have students read the textbook introduction to the article on page 409. As they read the article "The Mystery of Oak Island," have them think about the various explanations that people have proposed for the mystery.

Encourage students to use the marginal notes as they are reading.

Talking Points

- When was the Oak Island Money Pit discovered? (1795) Who discovered it? (a teenager named Daniel McGinnis)
- What did Daniel and his two friends find when they dug into the Money Pit? (a large, circular platform made of stones; then an oak platform; then two more oak platforms)
- Who was it that thought Oak Island might have been the site of a repair base for pirate ships? (a Halifax surveyor called George Bates)
- Why do some people think the Acadians might have dug the pit and made the tunnels on Oak Island? (They might have wanted to hide their wealth before leaving Nova Scotia; many hoped to come back later; some people think the Acadians were very good at making tunnels.)
- What indication is there that people from South or Central America might have made the mysterious pit and tunnels on Oak Island? (They were the only people to use 3.15 m as a standard unit of measure, and platforms in the Money Pit were exactly that distance apart.)

Skill Points

Comprehension

The key comprehension skills presented in connection with this selection are as follows:

locate specific information by reading to find supporting details

reconstruct information by recording /organizing in a report

- Review the content of the two selections.
- Establish that both selections give information about clues people found and some theories that were established.
- Develop a co-operative report providing information about the different clues and the various theories. The report might look similar to the following:

- 1795

Clue — Daniel McGinnis finds old oak stumps and an old dish-shaped dip in the ground under an oak tree.

Theory — thinks he has found the site of some hidden treasure.
- 1795

Clue — the boys uncover a large circular platform made of flat stones — further down they find an oak log platform jammed tightly against the walls of the pit.

Theory — they think they have found something too big for them to handle.
- 1803

Clue — about twenty-eight metres down diggers find a large flat stone with mysterious symbols carved on it.

Theory — the mysterious carvings might have told them how to get the treasure without flooding the pit.
- 1850

Clue — the pit is connected to Smith's Cove by a flood tunnel — the whole cove beach is made by human hands and there is a set of drains beneath the sand.
- 1897

Clue — a drill crew find signs of a cement vault that looked as if it contained loose metal. They also find a piece of parchment with the letters *vi*, *ui* or *wi*.
- 1898

Clue — a company discovers that the Money Pit is connected to another cove, South Cove, by a second flood tunnel.
- 1937

Clue — a map looking as if it belonged to Captain Kidd gives information about a triangle of large stones and two rocks with holes drilled in them. The map turns out to be a phony, but the triangle and the rocks are found on the island.
- 1967

Clue — a dig under the beach at Smith's Cove finds a pair of very old iron scissors and a hand-carved stone shaped like a heart.

Theories — Pirate Bank - a bank for pirates' booty was established at Haiti where a heart-shaped stone similar to the one found in 1967 was discovered.

- 1937

Repair Base — George Bates thinks the oak platforms in the pit were supports for a huge pump and the large u-shaped structure buried under Smith's Cove was part of a hidden ships' repair centre for pirate ships.

Vault for Nova Scotia Wealth — exiled Acadians might have built Oak Island's tunnels to hide their wealth.

Oak Island — keeper of treasures and records of civilization of South and Central America — the platforms in the money pit were exactly 3.15 m apart — before the 1600's the Mayan Indians were the only people to use this measure.
- Direct students' attention to the To do activity on page 416 of the student text. Have students contribute their own ideas to the clues found and the theories posed about the mystery of Oak Island.

7. Little Dog’s Secret Gold Reserve/417



Departure Points

Writing

- Have students design and compose newspaper advertisements asking for wealthy backers to support a new treasure-hunting venture on Oak Island. Discuss the fact that their advertisements will probably contain a combination of facts and opinions.

Art

- A group of students could work together to make a small-scale model of the Money Pit, including the flood tunnels leading to Smith’s Cove and South Cove. They could place in the pit some of the objects the articles mentioned as having been found in it.

Extended Reading

- Some students may be interested in finding newspaper and magazine articles about Oak Island. Such articles appear from time to time in geographical, travel, and adventure magazines. A librarian should be able to assist the students in finding them by means of periodical indexes and vertical files. If the articles are written for adults, give students some help in reading and understanding them.

Starting Points

Have students look at a large map of North and South America.

Have them think back over the selections encountered so far in the chapter. In what general geographical areas did they take place? (“Buccaneers, Scourge of New World Waters” – West Indies / Caribbean area, some cities along the Atlantic seaboard of the United States; “*The Flying Cloud*” – Spanish Main, which is a name for an area of the West Indies; “Digging For Pirate Treasure on Nova Scotia’s Goose Island,” “Evangeline Pitou’s Story of Pirate Treasure,” “The Mystery of Oak Island” – Nova Scotia) Have volunteers point out these areas on the map.

Then tell students that pirates weren’t the only ones who buried treasure in the past. The story they will be reading is about a person quite different from the pirates of old. The setting of the story is also quite different. Tell students that the setting is an area near the town of Medicine Hat, Alberta. Have a volunteer find and point out Medicine Hat on the map.

Have students read the textbook introduction to the story on page 417. As they read the story, have them think about what kind of a person Little Dog was.

Encourage students to use the marginal notes as they are reading.

Talking Points

- What does the author suggest as the likely history of the horses that Little Dog sold? (had probably descended from good horses brought to Mexico by the Spanish; had probably wandered north over the years, finally reaching the Cypress Hills)
- How did Little Dog make sure he was receiving the full price for his horses? (studied each gold piece and threw it against a rock to hear it ring; then counted the gold pieces by placing them in holes in the sand)
- What did Little Dog do with the money after he had counted it? (put it into his money belt and rode away to hide it in his secret cache)
- Why did Little Dog’s “business” of selling wild horses come to an end? (Ranchers started rounding up their own wild horses.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to find answers to questions

reconstruct information by organizing/recording in a character wheel

- Recall the question posed in the introduction to the selection on page 417. Discuss the fact that we learn about Little Dog’s character through his actions.
- Ask students to skim the selection finding examples of actions Little Dog took that reveal information about his character.
- List these examples. The list might look similar to the following one.

Little Dog claimed he owned all the wild horses in the area since they had been there long before the white man came.

He charged \$5.00 for a colt, \$10.00 for a yearling, \$15.00 for a two-year old, \$25.00 for any horse more than two years old.

He would accept only gold coins in payment for the horses.

He studied and tested each piece of gold he received to make sure it was real.

He counted and recounted the money he received for each horse.

He hid all his money in a secret hiding-place.

He could lose anyone who tried to follow him.

He would parade his wealth on dress-up days.

- Have students reconstruct this information by deciding what attributes of character the above actions

reveal and placing these attributes on a character wheel for Little Dog. The wheel might look similar to the following:



8. Nellie Cashman, The “Miner’s Angel” /420



Departure Points

Art

- Have students speculate how Little Dog managed to conceal his cache of gold so well. They could draw pictorial treasure maps showing exactly where they think he might have hidden it.

Research

- Ask students why Little Dog’s prices seem so low to us today; for example, \$15.00 for a two-year-old horse. How much does a good horse cost today? Some students could speak to such people as farmers, ranchers, and staff members at riding schools or stables and find out this information.

Drama

- Have students act out the sale of the two hundred horses by Little Dog to the author’s grandfather. They could write brief directions, practise the play, and present it to the class. (To do, page 419, student text)

Starting Points

Display some well-illustrated books about gold rushes in North America during the late 1800’s.

Point out that the “riches” in the selections studied so far have been mostly in the form of gold. Ask students where gold originates and what name is given to individuals who go out looking for deposits of gold. Have students read the textbook introduction to the story on page 420. As the students read the story, have them find out what adventures Nellie Cashman had as a prospector.

Talking Points

- Where did Nellie live as a young girl? (in Boston) How old was she when she began raising her four orphaned cousins? (fifteen)
- How did Nellie become interested in mining? (She had opened a restaurant in Virginia City; many of her customers were miners; talking with them made her want to be a miner too.)
- How did Nellie decide to go looking for gold in British Columbia? (by the flip of a coin)
- What news did Nellie hear when she reached Victoria, B.C.? (The miners at Cassiar had scurvy.) What did she do? (took lime juice and fresh vegetables to them; nursed many of them back to health) What do these actions tell us about Nellie’s personality and character? (She was kind, practical, determined, capable, willing to put the needs of others first.)
- Why did Nellie leave British Columbia for Arizona? (She had heard about a rich gold strike there.)
- Where did Nellie make the best “strike” of her career as a prospector? (at Dawson in the Yukon Territory) What did she do with the money? (bought other claims and prospected)
- Where did Nellie finally die? (in Victoria, B.C., at St. Joseph’s Hospital – a hospital she had helped to establish)
- Use the To think about on page 427 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follow:

locate specific information by reading to find supporting details

reconstruct information by organizing /recording in a time line

- Discuss the fact that Nellie Cashman’s life as a prospector was a very eventful one with many different adventures.
- Have students recall from memory some of the places that Nellie’s prospecting adventures took her.
- Reconstruct details of Nellie’s adventures on a co-operative time line. Establish the date of Nellie’s birth by having students reread the first sentence on page 420. Place it at one end of the time line. Have students include such events as the following ones on the time line:

_____	1844 - Nellie is born in Ireland.
_____	1847 - Nellie comes to Boston to be raised by her aunt.
_____	1859 - Nellie’s aunt dies; she raises her four orphaned cousins.
_____	1860 - Nellie becomes a bellhop at a Boston hotel. - She brings her mother from Ireland to Boston. - Nellie opens a restaurant in Virginia City, Nevada. - She becomes a prospector and goes to San Francisco.
_____	1874 - Nellie lands in Victoria, B.C. and heads north to open a hotel in Cassiar, Alaska. - She spends time in Wrangell and Dease Lake nursing sick miners. - Reaches Cassiar continues to nurse sick miners and helps to establish St. Joseph’s Hospital in Victoria, B.C.
_____	1876 - Nellie goes to Tuscon, Arizona where she opens a restaurant.
_____	1877 - Nellie arrives in Tombstone, opens a restaurant and store and has her mother and cousins join her.

_____	1885 - Nellie and her family move to Montana, Wyoming, back to Arizona, on to Oregon and Washington, back to Arizona.
_____	1889 - Nellie goes to California, Idaho, and Mexico.
_____	1898 - Nellie returns to Victoria, B.C. and from there she moves to Dawson and opens a restaurant. - She goes to Fairbanks, Tanana, and Koyukuk.
_____	1904 - Nellie opens a grocery store in Fairbanks.
_____	1924 - Nellie goes 1200 km north of Fairbanks to Seward. She decides to make a trip back to New York. - Nellie gets pneumonia, enters St. Joseph’s hospital in Victoria, B.C. and dies shortly afterward.

- Students could decide what date begins Nellie’s prospecting career if it “spanned half a century.” They could also apply her age at the time of the various dates included on the timeline.
- Suggest that interested students mark the locations of Nellie’s adventures on a map of the western part of North America, using flags to show the various dates.

Vocabulary

Page 422

- To the end of her days, she would follow the elusive trail of wealth.
- While Nell was in Victoria, she heard that the Cassiar miners were suffering from scurvy.

Page 424

- She visited every place of business –respectable and notorious –until she had raised \$500 for the ailing man.
- When the local mines petered out, she would move on to the next camp or back to Tombstone for a while.
- Idaho and even Mexico hosted the indomitable woman.

Instruct students to search the text around each of the above underlined words for clues to the word's meaning. In the case of "elusive," few context clues are offered, but as students continue to read the selection, they will obtain more clues about this particular trail of wealth that should unlock the meaning of the word "elusive." Clues to the meaning of "scurvy" can be found in an explanation of a cure for it several lines below. When students reflect on Nellie's character they should find clues needed to obtain the meaning of "indomitable." Ask students to paraphrase each word and explain what clues helped them in paraphrasing.

Page 426

- Any obstacles that surmount the trail between here and New York might just as well get out of the way.
- Days later, Nellie Cashman "cashed in her chips," as she would have put it.

Have students identify the root in "surmount" and examine the effect of the prefix "sur" by examining the meaning of such words as surpass, surface, surcharge, surplus. Have students predict the meaning of surmount and confirm their guesses by using the dictionary. To draw attention to the meaning of the figurative expression "cashed in her chips," have students translate the meaning literally. From the literal interpretation, ask students to suggest the author's intended meaning.

Departure Points

Extended Reading

- Some students could read the gold-rush books displayed at the introduction to the story. Students could find other books about gold rushes as well. They might learn if a film on the subject is available and show it to the class.

Research

- Some students might do research to find out more about the disease called scurvy. What causes it? Why was it so common among early settlers? What treatment is recommended? Is scurvy still a problem anywhere in the world today? Have the students make oral or written reports on their findings.

Speaking /Listening

- Ask students if Nellie Cashman reminds them of someone they have heard or read about. If so, have students prepare an outline for a two-minute talk about the person. (To do, page 427, student text)

9. Modern Canadian Treasure Hunters/428



Starting Points

Prepare slips of paper, one for each student. On most of the slips, write "Sorry" or "Better luck next time." However, on two or three, write "Congratulations! You are a winner."

Have a small prize ready for each student who draws a "Congratulations!" slip.

Fold the slips and put them all in a "treasure chest" or "money bag."

Have students reach in and draw a slip at random.

Award the prizes to those who drew "Congratulations!" slips.

Point out that probably all of the students were hoping for a prize. However, only a few were winners. A similar situation exists for people who hunt for hidden treasure. All are hopeful, but only a few actually find anything worthwhile.

Have students read the textbook introduction to the series of short articles beginning on page 428. As they read the articles, have them find out the different methods people use for seeking treasure.

Talking Points

- Why does the author think that Canada is a good place for treasure hunting? (thinks a lot of treasure has been buried here in the past; thinks that most of the treasure hidden around American homesteads has already been found)
- Where does Larry McCormick look for treasure? (around homesteads, cabins, and bridges in Ontario)
- Why did so many people bury their money in the ground in the past? (They thought banks were not safe places to keep money.)
- In what ways does the author provide us with a clue to the meaning of the word *sonar*? (puts a brief explanation of how it works in parentheses after the word)
- In what way did Joan MacKenzie's grandfather influence her to become a treasure hunter? (By example – he went to the Klondike as a young man and came back with \$65,000 in gold.)
- Use the To think about on page 430 of the student text to further discuss the series of short articles.

Departure Points

- Research*
- Have students find pictures of treasure-hunting equipment; for example, a metal detector, a pick and shovel, a gold pan. They could share these with the rest of the class.
- Art*
- Some students may be interested in constructing the homemade device described in the article about Professor Lockery.

CULMINATING THE THEME

- Have a “Rogues and Riches” day. Send invitations to other classes. Visitors could view the “rogues gallery” and plans for the Rogues Restaurant – if students have prepared these as Ongoing Activities for the theme. Visitors could also read pieces of writing done during the study of the theme, and look at illustrations and models made in connection with it.
- Dramatizations from the theme study could be presented on the “Rogues and Riches” day.

EVALUATING THE THEME

- The “Summary Activity” focusses on distinguishing between fact and fantasy. Through the study of the theme, students have observed many examples of factual evidence and fantasy. Ask them to categorize each selection using the chart supplied on page 431 of the student text. Discuss conclusions students have reached about the *rogues* and *riches* they have encountered through the theme.
 - Another evaluating activity would be to have the students reread the caption on page 392 and the article “Buccaneers, Scourge of New World Waters,” on page 394. Point out that they may have found the caption and selection difficult when you first read them aloud at the beginning of the theme. However, they have since done research on the various “rogues” mentioned and on difficult vocabulary in the selections. They have also learned a lot about pirates through the study of other selections in the chapter.
- Do students find the material on the above pages easier to understand on second reading? Ask them to demonstrate their increased understanding by presenting information from the caption and article in other forms; for example, outlines, note form, reports, pictorial maps, time lines.



There's Always Something To Do

OVERVIEW

"There's nothing to do!" How often do parents and teachers hear that complaint from young people? The selections in this chapter have been chosen to prove that indeed "There's Always Something To Do." The selection "Puppets in the Attic," page 434, shows how a joint hobby helped the children of a family overcome feelings of loneliness upon moving to a new home. The poem "Yonder See the Morning Blink," page 443, gives voice to the attitude of boredom and depression that most of us experience from time to time. Students are challenged to think about how an interesting hobby might help a person who is feeling bored or depressed. The article "Canada Post Takes to the Wild," page 444, will be of special interest to anyone involved in or considering the popular hobby of stamp collecting.

Moving from hobbies to the wider field of activities, we read about old-fashioned games in the article "Did Your Grandparents Play These Games?" page 452, and ideas for making personal time capsules in the short selection "A Birthday Time Capsule," page 456. The poem "Leisure," page 459, sensitively and eloquently reminds us that in the midst of all our activities, it is also important to take time to daydream and appreciate the beauty around us. The chapter concludes with two practical articles giving simple instructions on how to "Make Your Own Desk," page 460, and "Make Some Desk-Top Accessories," page 462.

SPIL/R

Objectives

- make students aware of hobbies available
- encourage them to pursue interests

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - non-fiction:
 - news article p. 248
 - news article p. 252
 - poetry:
 - Boy With Frogs p. 250
 - All Mine p. 251
- additional reading on the theme **p. 169**

Products

Speaking/Listening

- discussing careers that specific hobbies could lead to p. 248
- discussing the poem "Boy with Frogs" p. 250
- talking about animals that should not be kept as pets p. 251, **p. 167**
- discussing items people collect p. 252
- discussing synonyms for the word "hobby" **p. 165**
- describing and classifying hobbies **p. 165**
- discussing hobbies that produce functional articles **p. 166**
- classifying hobbies or pastimes **p. 166**
- describing hobby activities **p. 167**
- discussing pets students would enjoy having **p. 167**
- discussing the amount of time that taking care of a pet requires **p. 168**
- giving an oral report about collecting things **p. 168**
- displaying and sharing information about collections **p. 168**
- planning summer holidays and hobbies **p. 169**

Writing

- writing an explanatory paragraph about something students have made or are planning to make **p. 166**
- writing a story about a situation with a pet students own or imagine they own **p. 168**

Art

- drawing cartoons about unusual things animals might do **p. 168**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

There's Always Something To Do

Focus:

exploring the great variety of hobbies available to students

Topics:

● puppets ● pets ● collections ● weaving ● carpentry ● sports

SPIR

Objectives

- locate specific information by reading to find answers to questions
- reconstruct information by recording/organizing in charts, lists, direction sheets
- gain literal and inferential comprehension of sequence — time

Experiences

- relating ideas to be experienced in the selection to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selection
 - fiction:
Puppets in the Attic p. 434
 - non-fiction:
Canada Post Takes to the Wild p. 444
Did Your Grandparents Play These Games? p. 452
 - instructions:
A Birthday Time Capsule p. 456
Make Your Own Desk p. 460
Make Some Desk-Top Accessories p. 462
 - poetry:
Yonder See the Morning Blink p. 443
Leisure p. 459
- discussing concepts and ideas from the selection (TALKING POINTS)
- reflecting on ideas from the selection (TO THINK ABOUT)
- developing skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme
p. 299, p. 310, p. 313

Products

Speaking/Listening

- playing games **p. 309**, p. 455
- preparing a stamp presentation **p. 307**
- inventing new games **p. 309**
- sharing observations of beauty **p. 311**

Writing

- writing a play script **p. 303**
- listing ways to start the day **p. 304**
- writing adventures of a stamp **p. 307**
- writing time capsule stories **p. 310**
- writing poems or paragraphs of a personified animal **p. 311**
- writing advice to a poet **p. 304**, p. 443
- writing a paragraph **p. 313**, p. 464

Art

- making time capsules **p. 310**, p. 458
- making puppets **p. 303**
- illustrating "the morning blinking" **p. 304**
- illustrating a stamp series **p. 307**
- illustrating a poem **p. 311**
- illustrating steps in making objects **p. 312**
- making scale drawings **p. 312**

Research

- learning about puppets **p. 303**
- researching sports origins **p. 309**
- researching a summer project **p. 313**

OBJECTIVES

Main Objective	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none">• locate specific information by reading to find answers to questions• reconstruct information by recording/organizing in<ul style="list-style-type: none">- a chart- a list- direction sheets
Other Objectives	The students will be asked to:
Understanding Sequence and Structure	<ul style="list-style-type: none">• gain literal and inferential comprehension of sequence — time

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Obtain two large pictures of young teen-agers. One should be a picture of a teen-ager who looks bored and possibly depressed. The other should be a picture of a teen-ager who looks happy and interested in life. You might find such pictures in magazines or on old calendars. Or you may be able to draw them yourself. Display the pictures in two different locations. Above the bored-looking teen-ager, draw a speech balloon and write in the words, "There's nothing for me to do!" Above the interested teen-ager, draw a speech balloon and write in the words, "There's always something to do!"

Discuss the display with the students briefly. Ask if any of them ever say, "There's nothing for me to do!" When? What sorts of activities can they suggest for the bored teen-ager in the picture? List their suggestions. Suggestions might include such activities as:

- playing games
- gardening
- painting
- training a pet
- drawing
- collecting stamps
- doing carpentry work
- collecting coins
- baking
- going for a walk
- cooking
- making a new friend
- learning to play a
- musical instrument

Tell students the chapter they will be studying is about interesting leisure time activities. Put the list of students' suggestions somewhere where it can remain throughout the study of the theme. As students read about and think of new activities, they could add them to the list.

ONGOING ACTIVITIES FOR THE THEME

1. Invite guests who have particular skills in certain leisure time activities to your class. These guests could talk about and demonstrate their skills. For example, a puppeteer could tell about making puppets, etc.
2. Guests or students who have interesting hobbies could record their instructions for their hobbies on tape. The tapes could be kept together in a "hobby resource" centre. Individual students could use the centre as a source of information on leisure time activities they would like to try.

3. Ask students, "Are you a collector or a creator?" Point out that some people seem to lean toward "collecting hobbies" such as stamp collecting, coin collecting, rock collecting, postcard collecting. Other people seem to lean towards "creating hobbies" such as soap carving, weaving, painting. During the study of the theme, have students decide which category they seem to belong in.

4. Write the following pairs of terms on a large piece of paper:

vocation/avocation, puppet/marionette,
commemorative stamp/definitive stamp, flora/fauna,
provincial/territorial, sports/games,
philatelist/numismatist

Tell students that all the words have something to do with leisure time activities and/or with selections in the chapter. The two terms in each pair are related in some way. Post the list of terms. During the study of the theme, have students research the meanings of the terms. Students could also look for other interesting pairs of terms related to leisure time activities.

5. Have as many as possible of the following titles available for students for extended reading.

Bibliography:

*Black, Mary E. and Bessie R. Murray. *You Can Weave: A Simple and Basic Guide to Weaving*. McClelland & Stewart. 1974.

Step-by-step instructions for setting up a loom, preparing the warp, and various weaving operations.
Gr. 8 and up.

*Brunet, Mario. *All About Sailing: A Handbook for Juniors*. Greey de Pencier. 1975.

Instructions for beginning sailors.
Gr. 3-8.

*Bunchan, Bryan. *Discovering Stamps*. Scholastic-TAB. 1977.

The history of postage stamps, and how to begin collecting them.
General.

Caras, Roger. *A Zoo in Your Room*. Harcourt Brace Jovanovich. 1975.

Naturalist Caras offers sound advice on the care of small and often unconventional creatures.
Gr. 5-9.

*Charlton, James E. *Standard Catalogue of Canadian Coins and the Standard Catalogue of Canadian Paper Money*. The Charlton Press. 23rd ed. 1974.

These catalogues include notes for the novice or expert collector as well as collection building hints.
Gr. 5 and up.

Engler, Larry, & Carol Fijan. *Making Puppets Come Alive: A Method of Learning and Teaching Hand Puppetry*. Taplinger. 1973.

Manipulation of hand puppets is demonstrated.
Gr. 4-8.

Gould, Marilyn and George Gould. *Skateboards, Scooterboards, and Seatboards You Can Make*. Lothrop, Lee & Shepard. 1977.

How to make and ride skateboards.
Gr. 5 and up.

Hay, Henry. *The Amateur Magician's Handbook*. New American Library. 1974.

An illustrated manual on magic arts: Hand Magic, Head Magic, Apparatus Magic, and Platform Magic.
Gr. 3-7.

*Johnson, Ruth. *What To Do Till the Garbage Man Arrives: A Miser's Craft Manual*. Gage. 1976.

How to create crafts from "garbage."
Gr. 3-9.

*Keating, Michael. *Cross-Country Canada*. Van Nostrand Reinhold. 1977.

A handbook and trail guide for cross-country skiers.
Gr. 7 and up.

*Nickels, Nick. *Canoe Canada*. Van Nostrand Reinhold. 1976.

A catalogue of canoe routes from coast to coast.
Gr. 9 and up.

Sarnoff, Jane, & Reynold Ruffins. *A Great Aquarium Book*. Charles Scribner's Sons. 1977.

How to start and maintain an aquarium.
Gr. 3-6.

Schwartz, Alvin. *Hobbies*. Simon & Schuster. 1972.

A family "how to" book—crafts, collections, nature study, science and communication.
General.

Simons, Robin. *Recyclopedia: Games, Science Equipment, and Crafts from Recycled Materials*. Houghton Mifflin. 1976.

Games, instruments, and crafts from materials found around the house.
Gr. 4-8.

*Smith, Jean and Elizabeth Smith. *Collecting Canada's Past*. Prentice-Hall. 1974.

A guide for collectors of Canadiana including utensils, furnishings, clothing, and playthings.
Gr. 8 and up.

*Surcouf, Lorraine. *Growing a Green Thumb: Home Gardening for Children*. Greey de Pencier. 1975.

A beginner's gardening guide.
Gr. 3-6.

INTEGRATION WITH STARTING
POINTS IN LANGUAGE

The language activities in “There’s Always Something To Do” in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language Revised /D

Pages 244-245. Starting Point Activities

- 1. Pages 246, 247, 249. The pictures on these pages introduce the students to a variety of leisure time activities that involve making things.
- 4. Page 252. The short article and the pictures on these two pages introduce students to some leisure time activities that focus on collecting.

Starting Points in Reading /D

Pages 432-433. Chapter Opener; overview of the theme

- 2. Page 434. The story “Puppets in the Attic” focusses on one particular hobby in the “creating” category.
- 3. Page 443. The poem “Yonder See the Morning Blink” can lead to a somewhat philosophical consideration of the value of hobbies and their effect on mental attitudes.
- 5. Page 444. The article “Canada Post Takes to the Wild” provides information for the budding stamp collector, as well as for anyone interested in Canadian wildlife and /or postal history.
- 6. Page 452. The article “Did Your Grandparents Play These Games?” introduces the idea of simple homemade games as a pastime.

Starting Points in Language Revised /D

7. Page 254. Students might compare the games discussed in Starting Points in Reading with the games and sports depicted on these two pages.

10. Page 250. Animals and the beauty of nature figure in the poem "Leisure." Related to these subjects are the two poems about animals and the photographs on these pages.

12. Page 248. The short article about the boy who won a prize for baking extends the idea of useful leisure time activities.

Starting Points in Reading /D

8. Page 456. The article "A Birthday Time Capsule" tells of an activity that might be used as a bridge between this school year and the next. Students can make their time capsules now, and open them when they return to school after the holidays.

9. Page 459. The poem "Leisure" emphasizes the importance of having some time in one's life for reflection and even "woolgathering"!

11. Page 460, 462. The articles "Make Your Own Desk" and "Make Some Desk-Top Accessories" focus on ways in which leisure time activities can be useful and practical.

1. Puppets in the Attic /434



Starting Points

Ask how many students have moved from one province or community to another. How did they feel about moving? Did they feel lonely in their new home at first? What did they do to make themselves feel less lonely? Have students briefly discuss and compare their experiences.

Have students read the textbook introduction to the excerpt on page 434. As they read, have them think about how and why the Stein children’s hobby helped them to feel less lonely and out of place in their new home.

Call students’ attention to the marginal note on page 442.

Talking Points

- How did the Steins first get the idea of making puppets? (Lisa brought a ballerina marionette home from a trip to Edmonton, and the children decided to make other similar marionettes.)
- What special talents did their friend Tom Barker have? (He could carve faces and make good movable joints.)
- Why do you suppose the Stein children didn’t want strangers coming up to their attic? (They wanted to keep their puppets a secret.)
- What special talent did Lisa have in connection with the puppet theatre? (She had a good imagination; she was able to write plays for the puppets to perform.)
- What special talent did Teddy have? (He directed the puppeteers, and was also the best actor.)

Skill Points

Comprehension
The key comprehension skill presented in this story is as follows:

gain literal and inferential comprehension of sequence – time

- Draw students’ attention to the To think about activity on page 442 of the student text.
- Ask students to skim the story excerpt, noting the order of events that led to the performance of *The Haunted Castle*.
- Develop a co-operative list of these events. The list might be similar to the following:

Four Stein children gather their puppets and other materials from their bedrooms and set them in the hall entrance to the apartment.

Teddy crawls up the ladder leading to the attic and opens the trap door.

Tom and his younger brother Davey arrive at the Stein’s apartment.

Teddy disappears into the attic.

The rest of the group form a chain line up the ladder and pass the marionettes and materials from the floor up to Mike, and to Teddy.

The rest of them then climb up to the attic and close the door behind them.

Teddy chooses the puppets for the new play, *The Haunted Castle*, and hands them to the people who will be working them.

Suzanne gives a demonstration of the voice she will use while working her marionette, the witch.

Lisa hands out the parts to the people working the different marionettes.

Lisa begins the play with the mother marionette.

The play is over and Davey, who was the audience, pronounces it a great success.
- Discuss the first question raised by the To think about on page 442 of the student text, “Could the order be improved?”
- Suggest that students who feel the order could be improved write a new order of events to share with the rest of the class.

Vocabulary

Page 434

• "It'll drop off if you keep pressing it to the window like that, Suzanne," Lisa admonished.

Page 436

• What an intricate face you've carved from that bar of soap.

Page 438

• Like firemen passing buckets to put out a blaze, they automatically assumed their places in the line going up the ladder to the attic.

Page 439

• Even Mama, with her mania for cleanliness, refused to trust the ladder.

Page 441

• There was a special tension in the air since Davey, young though he was, was their very first audience.

To draw attention to word meanings, use the following strategy. Instruct students to search the text around the word for clues to its meaning and then paraphrase the word. In the case of "intricate," few context clues are offered, but students should adopt the strategy of putting themselves in the position of Lisa. What kind of face carved out of soap would fascinate her? What kind of face would prompt her to ask Tom if soap wasn't "tricky" to work with? Ask students what clues helped them in their paraphrasing. For example:

admonished – the sarcastic comment Lisa makes, "It'll drop off if you keep pressing it to the window like that..."

assumed – ... their places in the line

mania – Even Mama ... for cleanliness

tension – ... in the air ...

Davey ... was their first audience

Departure Points

Research

• Some students could find out more about marionettes and other kinds of puppets. They could write instructions for making a particular kind of puppet and share their findings.

Art

• Interested students could make marionettes and/or other kinds of puppets.

Writing

• Point out that the story excerpt gives much information about the play that the Stein children presented. However, the actual script for the play is not included. Have individuals write the script for the play described in the excerpt. As a general model for the format of a play, they could refer to "Cyclone Jack" on page 143 of the student text.

2. Yonder See the Morning Blink/443

Starting Points

Have various students complete the following sentence orally: "What I dislike about mornings is _____" (hearing the alarm clock, getting up, deciding what to wear). Have them read the textbook introduction to the poem on page 443. As they read the poem, they should think about possible answers to questions they posed.

Talking Points

- What does the poet say he will do after he gets up? (wash, dress, eat, drink, look at things, talk, think, work)
- Why does thinking about what he will do make him feel depressed? (because he doesn't know the real reason for doing all these things; because he's done all these things many times before, but still has to do them over again)
- What would the poet like to do? (stay in bed and rest)

Departure Points

Art

- Have students draw the morning blinking. Encourage them to use their imaginations.

Writing

- Have students list ways in which one could start the day off in a more interesting fashion. For example, why should a person always eat "breakfast" foods for breakfast? Why not have a bowl of soup or a hamburger for a change? Why should a person always wear two socks that are the same color? Why not wear a blue one and a red one for a change?
- Have students discuss what they do when they feel bored and depressed as the poet did. What advice would they give to the poet? Have students write their advice in the form of a short poem or paragraph beginning "Now look!" (To do, page 443, student text)

3. Canada Post Takes to the Wild /444 *



Starting Points

If any of the students collect stamps, arrange for them to speak to the class briefly about this hobby. They might tell how they started, what kinds of stamps they collect, and why they like collecting stamps. If possible, have some students show their stamp collections to the class. Compare Canadian stamps with those of other countries.

Have students read the textbook introduction to the article on page 444. Tell them that the article will take them on a "flying tour" through Canadian postal history, emphasizing the wildlife that has been shown on stamps. As students read the article, have them notice the time sequence of the events.

Talking Points

- What animal was shown on Canada's very first postage stamp? (a beaver) Why does this seem fitting? (Beaver skins were an important trade item in Canada's history; the beaver is Canada's national animal.)
- Why do you suppose Canada's last airmail stamp was issued in 1946? Why haven't there been any airmail stamps since then? (Since 1946, most long-distance mail has gone by air automatically; students who collect stamps may be able to elaborate.)
- When was Sanford Fleming's beaver design repeated on a stamp? (in 1951, on the occasion of the Canadian International Philatelic Exhibition) Have a student point out the picture of this stamp. (It is the red one on page 445.)
- What important changes in the production of commemorative stamps began about 1949? (post office adopted a more relaxed attitude; post office asked Canadian artists to submit stamp designs)

*Information to Note

The reading of this selection may be a little difficult for some students because of the number of unfamiliar multi-syllabic words and proper names. Read the selection aloud to the students the first time. Discuss the meanings of unfamiliar words. Then have students read the selection themselves, finding answers to questions. For further strategies, see Skill Points, and Vocabulary, page 306.

- What pictures were shown on the fourteen Confederation stamps issued between May 14, 1964 and June 30, 1966? (There were two maple leaf stamps; the twelve others were Canada's provincial and territorial flowers)
- Three stamps from a particularly interesting series are shown on page 448. What was the series? (the "maple" series designed by Alma Duncan of Galetta, Ontario) Which "maple" stamp is missing on page 448? ("The Maple in Summer")
- What does the author think of recent stamp designs in Canada, compared with those of earlier days? (thinks stamp designs have been getting better; thinks recent ones can truly be called works of art) Do you agree or disagree with the author? (Discuss, referring to particular stamps.)
- Use the To think about on page 451 of the student text to further discuss the article.

Skill Points

Comprehension

The key comprehension skills presented in this article are as follows:

locate specific information by reading to find answers to questions

reconstruct information by recording/organizing in a chart

- Recall the question posed in the introduction to the selection, “What was the sequence of events?”
- Draw students’ attention to the To do activity on page 451 of the student text.
- Establish that an interesting way to follow the pattern of activities in the Canadian stamp designing field would be to complete the chart. You could divide students into two groups, having one group chart the stamps issued from 1851 through 1966 and the other group chart them from 1966 through the end of the article (1977). The finished chart might look similar to the following:

Plant And Animal Stamps In Canada

Date	Brief Description of Stamp or Series of Stamps	Value of Stamp When Issued	Designer
April 23, 1851	red-orange stamp showing beaver building dam	3 cents	Sandford Fleming
1946	Canada's last airmail stamp, Canada goose design	?	?
Feb. 1, 1951	blue stamp showing fisherman and fishery products	\$1.00	Fairbairn Art Studios, Federal Department of Fisheries
Sept. 24, 1951	red stamp showing Fleming's 3 cent beaver stamp reduced in size	15 cents	?
1950's	many wildlife designs including a Canada goose, a walrus, and a muskox	values from 3 cents to 7 cents	Emanuel Hahn

Date	Brief Description of Stamp or Series of Stamps	Value of Stamp When Issued	Designer
1954	black stamp showing gannet and North Star	15 cents	Lawrence Hyde
1957	black stamp showing loon and evergreen bough	5 cents	Lawrence Hyde
May 14, 1964 to June 30, 1966	fourteen stamps for Confederation — maple leaves and provincial and territorial flowers	?	?
1968	pair of gray jays — produced in four colors	5 cents	Martin Glen Loates
April 10, 1968	narwhal	?	?
1969	3 bird stamps	6 cents, 10 cents, 25 cents	Martin Glen Loates
1971	maple stamps	6 cents, 7 cents	Alma Duncan
Sept. 8, 1972	different areas of Canada — natural beauty	10 cents, 15 cents, 20 cents, 25 cents, 50 cents	Reinhard Derreth
March 30, 1977	eastern cougar — endangered wildlife	?	Robert Bateman
April 22, 1977	Canadian wildflowers	?	Heather Cooper

- Have interested students find the missing information to replace the question marks on the completed chart.

Vocabulary

Words such as "commemorative stamps," "philatelic society," and "definitions" could be discussed and defined before students begin reading the selection.

Page 450

- The fifteen cent value depicts the mountain sheep of western Canada.
- The cougar appears in one of its known habitats - the remote forested areas of New Brunswick and Gaspé.
- Surely much more of our flora and fauna will be shown on Canadian postage stamps in the future.

Instruct students to search the text around the underlined word for clues to its meaning and then paraphrase the word. Ask them what clues helped in their paraphrasing. For example:

depicts - . . . the mountain sheep of western Canada

habitats - . . . the remote forested areas of New Brunswick and Gaspé

flora and fauna - references to flowers and animals

shown on stamps that were described in the text above

Page 444

- Fleming was a young civil engineer who was later knighted for his work in the building of the Canadian Pacific Railway, and his support of the system of standard time zones now used all over the world.

Page 450

- A prairie mosaic appears on the twenty cent stamp.

As there are no structural or contextual clues to obtain the meanings of the above words, have students locate their meanings in a dictionary and share the definitions with others.

Departure Points

Speaking /Listening

- An interested group of students might prepare an oral presentation on the subject of wildlife as portrayed on Canadian stamps. The chart prepared in the To do activity could be used as a visual aid. Students might use an opaque projector to display stamps illustrating their oral presentation. The presentation could be made to other classes in the school, to parents on an "open house" day, or to a local hobby club.

Art

- Remind students of the maple series designed by Alma Duncan. Remind them of titles such as "The Maple in Spring," "The Maple in Summer." What other wildlife subject could be interestingly illustrated in its four seasons? Have students design their own four-season stamps series. For example, one student may wish to show the snowshoe rabbit in spring, summer, autumn, and winter. Another student may wish to show the changing beauty of a local landscape through the four seasons.

Writing

- Have students pretend they are postage stamps. Have them write stories describing their adventures as they are licked, thrown into mailboxes on letters, cancelled at post offices, taken by air to distant destinations, cut from envelopes, and placed in stamp albums.

4. Did Your Grandparents Play These Games? /452



Starting Points

Show students such objects as: a long string, a chestnut or pine cone, pieces of inner tube, a thick elastic band, a forked stick, a rubber ball, a blindfold, an empty can, small pebbles . . .

Ask them what kinds of games they might play using one or more of these objects. Discuss the possibilities briefly. Tell students that later they will have an opportunity to invent some new games. However, first, they will be reading an article about games invented many years ago by people who now are the age of some grandparents.

Have students read the textbook introduction to the article on page 452. As they read the article, have them see if they can tell how each game was played.

Talking Points

- Why did children in the 1920's and 1930's have to invent many of their own games? (There weren't as many organized sports then; children didn't have as many toys; there was no television; many families were quite poor.)
- What equipment was needed for a game of Conkers? (chestnuts and string) What was the object of the game? (to keep your chestnut unharmed) What were the players trying to do? (They were trying to smash the chestnut belonging to the person who was "it")
- The author does not actually tell us what a *nobby* was. What can you gather about it from the article? (seems that the *nobby* was the object made by tying two pieces of inner tube together with an elastic)
- What equipment was used for the game of Ivy Ivy Over? (a ball and a building such as a barn or garage)
- Which of the games sounds like the most fun to you? Why? (discuss)
- Use the To think about on page 455 of the student text to further discuss the article.

Skill Points

Comprehension

The key comprehension skills presented in this article are as follows:

locate specific information by reading to find answers to questions

reconstruct information by recording /organizing in a direction sheet

- Recall the question asked in the introduction to the article, "How was each game played?"
- Discuss ways students could record directions for playing the various games so that others could follow them.
- Develop a co-operative game direction sheet for one of the games. The direction sheet for *Peggys* might look similar to the following:
 1. To play Peggys, each player must have a long stick and a short one.
 2. The first player lays a short stick across a hole.
 3. The player then places the long stick under the short stick.
 4. The player flicks the short stick with the long one.
 5. Each player does this in turn.
 6. Whoever can flick the short stick the farthest is the winner.
- Have students write the directions for playing two other games.
- Students may wish to try out some or all of the games to clear up questions they may have. They could write the directions, play the game, and then correct their directions according to what they have learned from playing it.
- Suggest that students illustrate their directions and compile them in a book of Games of Long Ago.

5. A Birthday Time Capsule / 456



Departure Points

Speaking / Listening

- Show students the objects you displayed in the Starting Points section. Divide the class into groups. Have each group choose two or more of the objects and invent a new game for their chosen object. The groups could try out their games first and then teach them to the class.
- Have students try one of the games they have not already played. They could play the game with classmates, neighbors, or parents and /or grandparents. Have students discuss other games parents and /or grandparents remember from days when they were growing up. (To do, page 455, student text)

Research

- Briefly discuss the difference between a game and a sport. Probably many of our organized sports such as hockey, curling, and football originally began as rather simple and casual games that people made up to amuse themselves. As time went on, such games became more complex. The rules became "set," and casual pastimes became recognized sports. Interested students may wish to research the history and development of one or more sports with which they are familiar. They could report their findings to the class.

Starting Points

Have two or three volunteers empty their pockets, displaying the various objects they are carrying there. Discuss which of these objects would seem interesting and important a year from now. (objects such as a picture of a friend, a ticket stub from an important game or concert, a souvenir brought back from a holiday) Which objects would probably not seem interesting and important a year from now? (paperclip, gum wrapper, piece of string)

Point out that it is sometimes difficult to predict which objects will seem interesting and important in the future. For example, if the company stopped making that kind of gum, the wrappers would become rare and might be an item of interest in the future.

Write the term *time capsule* on the board. Have students briefly share any information they have about time capsules.

Have students read the textbook introduction to the article on page 456. As they read have them watch for new information and ideas about time capsules.

Talking Points

- When does the author suggest that you make your time capsule? (on your birthday) When might be another good time to make it? (at the end of a school year; just before you move to a new home; on New Year's Day . . .)
- Use the To think about on page 458 of the student text to further discuss the article.

6. Leisure / 459

Departure Points*Writing*

- Have students pretend they have found a time capsule that was buried one hundred years ago. What might it look like today? What might be in it? Have students write stories about the time capsule. Encourage them to use their imaginations.

Extended Reading

- When two Voyager spacecrafts were sent out to explore Jupiter and Saturn in 1977, they took a kind of time capsule with them. Each spacecraft carried a record of some of the sights and sounds of Earth. The objective was to communicate with possible life forms beyond our solar system. Students could read about this fascinating time capsule project in the book *Murmurs of Earth* by Carl Sagan.

Art

- Have students make a time capsule of their own that they will not look back at until the next fall. They should choose five objects and put these in their capsule (To do, page 458, student text)

Starting Points

Display a large colored picture of an attractive woodland scene including wildlife such as squirrels and a path or a stream. Tell students you want them to simply enjoy the picture, letting their minds wander wherever they wish. Have students read the textbook introduction to the poem on page 459. As they read the poem, have them find out how the poet feels about “standing and staring.”

Talking Points

- What does the poet think might keep us from having time to “stand and stare?” (the cares, or worries, of life)
- What simile does the poet use to describe the streams? (says the streams are “full of stars like skies at night”)
- In what ways does the poet make Beauty seem like a person? (says she glances, has feet that can dance, has a mouth and eyes, can smile)

7. Make Your Own Desk/460



Departure Points

Art

- Ask students what pictures the poem creates in their minds. Have students pretend they are artists who have been asked to illustrate a book of poetry. How would they illustrate this particular poem? Have students draw or paint their illustrations for the poem.

Writing

- Refer students back to the second stanza of the poem. Have they ever noticed sheep or cows standing and staring, as the poet indicates they do? What could a sheep or cow be thinking about as it stands and stares? Some students could write poems or paragraphs reflecting the thoughts, feelings, and daydreams of a sheep or cow standing contentedly in a peaceful setting.

Speaking/Listening

- Point out that although students may not live near a beautiful woodland setting, there is beauty to be found in almost any setting – if we take time to look for it. For a week, have students make a conscious effort to notice beauty around them. Have them keep brief notes of what they notice each day. At the end of the week, they could share their observations.

Starting Points

Ask if the students have ever needed something – and decided to make it themselves instead of buying it. Have them share their experiences. What materials did they use? How did they go about making the object? How did they feel about the result?

Have the students read the textbook introduction to the article on page 460. As they read the article, have them follow the various directions so they can discuss them afterwards.

Talking Points

- In what different ways do the authors suggest that you might support your desk top? (on chests or file drawers; could use a bookcase at one end; can use almost anything that is fairly sturdy)
- Why shouldn't your desk top be too long? (it may sag in the middle) How wide should it be? (same as the depth of the supports)
- Which suggestion for covering the desk surface sounds the most interesting to you? Why? (discuss)
- Use the To think about questions on page 461 in the student text to further discuss the article.

Have students make a list of numbered directions for making a desk. They could begin their lists similarly to the one in the To do on page 461 of the student text.

8. Make Some Desk-Top Accessories /462



Departure Points

Art

- Point out that the drawings on page 461 help us to understand the various suggested steps in making a desk. Individuals or groups could prepare sets of drawings illustrating various suggested steps in making other objects of their own choice. Such objects might include a birdhouse, a doghouse, a kite, a decorated birthday cake, a quilt, a macramé plant hanger, a dish garden.
- If any students actually do make their own desks, where will they put them? Will some furniture need to be moved in order to accommodate them? Some students may be interested in making scale drawings of their rooms at home. They can then cut out appropriately-sized shapes representing the various pieces of furniture. These shapes may be arranged in various ways on the scale drawings until a satisfactory furniture arrangement is achieved.

Starting Points

As an introduction to the selection, have students examine and briefly discuss the items in the illustration on page 462.

Have students read the textbook introduction to the article on page 463. As they read the article, have them think about ideas for desk-top accessories that they could make.

Talking Points

- What reason do the authors give for having desk accessories? (They help to keep a desk looking neat; they help one to organize items on a desk; they are decorative.)
- What uses do the authors suggest for empty cans? (Small can could hold clips or tacks; medium-tall can could hold tall items such as pencils; wide can could hold letters and small papers.)
- What desk accessories suggested by the authors need no decoration at all? (clay flowerpots) How could you decorate these accessories if you wanted to? (discuss, having various students give their ideas)

Skill Points

Comprehension

The key comprehension skills presented in this set of instructions are as follows:

locate specific information by reading to find answers to questions

reconstruct information by recording/organizing in a list

- Provide students with the following list of paragraph main ideas:

- Ways of decorating cans
- Possible uses for cans of different sizes
- Possible uses for clay flowerpots
- Reasons for having desk-top accessories
- Kinds of decorating materials that may be useful
- Possible uses for other household items

- Tell students that these ideas are not in correct order.
- Have students reread each paragraph, noting its main idea.
- Ask students to write the list showing the correct order for each main idea. Their lists should look similar to the following:

1. Reasons for having desk-top accessories
2. Possible uses for cans of different sizes
3. Kinds of decorating materials that may be useful
4. Ways of decorating cans
5. Possible uses for clay flowerpots
6. Possible uses for other household items

Departure Points

Research

- Interested students could visit local stores such as the hardware store, lumber yard, fabric shop, hobby store, to see the range of materials available for building and making things. Challenge students to come back with one new idea. It may be an idea for a new project to try during the summer holidays. Or it may be an idea for an innovative way of using an ordinary object such as a doorstop, a watering can, an inexpensive light fixture.

Extended Reading

- There are many magazines and paperback books that tell how to make interesting and useful items such as birdbaths, scratching posts for cats, picture frames, wall hangings, footstools. These magazines and books could be brought to school and shared with the class.

Writing

- Have students think about a completely new use for some ordinary household item. They could write a paragraph telling about their discovery. (To do, page 464, student text)

CULMINATING THE THEME

- Ask the students why some people choose leisure time activities similar to their everyday work. For example, why might a paperboy or papergirl choose hiking as a leisure time activity? Why might a bus driver choose to be a racing-car driver in his or her spare time? Why might a sewing machine operator choose embroidery or knitting as a hobby?

- Should people choose leisure time activities that are similar to their everyday work? What should a hobby do for a person? Should it be a form of relaxation, or should it add excitement to his or her life? Discuss these questions, pointing out that different people probably need different kinds of leisure time activities.

- Display ten or twelve magazine pictures of people of different ages and types. Be sure to include several young teen-agers. You may wish to number the pictures or give names to the people. Have students write down these numbers or names. Beside each, have them list two or three leisure time activities suitable for the person.

EVALUATING THE THEME

- The "Summary Activity" focusses on the skill of writing descriptive and informative prose, as well as on the social skill of co-operating with others in a joint class project.

- The class as a whole could learn a completely new leisure time activity. Some students might be delegated to research the relevant techniques for the activity. Others might assemble the materials. Others could invite resource persons who could help the class to learn the activity. New and interesting activities that might be considered are the following: kite-making, film-making, development of black and white photographs, bird-watching, amateur astrology.

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